PETERS' MODERN PIANOFORTE METHOD

A practical, melodious, and progressive introduction to piano playing for YOUNG and OLDER BEGINNERS.

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Compiled by W. M. PETERS

THE WILLIS MUSIC CO. CINCINNATI, OHIO

PETERS'
MODERN PIANOFORTE METHOD.

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and progressive introduction
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The Willis Music Company
CINCINNATI

The Teacher, or earnest pupil, who wishes more technical work than is contained in *"Peters Modern Piano Method"* may, when page 11 is reached, begin to use as supplemental studies the following works in about the order given: -

Schmitts' Preparatory Exercises.

Hans Reutling's Selected Studies Bk. II.

H. A. Sederberg's Exercises in Scales and Arpeggios.

Hans Reutling's Selected Studies Bk. III.

Hans Reutling's Selected Etudes for Phrasing Bk. I.

Hans Reutling's Selected Studies Bk. IV.

Burgmüller's 25 Etudes Op. 100.

Hans Reutling's Selected Etudes for Phrasing Bk. II.

Heller's Selected Studies from Op. 16, 45, 46 and 47.

Revised by Wilhelm Kraupner Bks. 1 & 2.

If it is considered necessary to use Studies with both hands in treble clef before taking up the bass clef, either Hans Reutling's Selected Studies Bk. 1, or Louis Köhler, Op. 190, will be found excellent for this purpose.

Any or all of the above suggested studies will be sent for examination to any responsible party by the publishers.

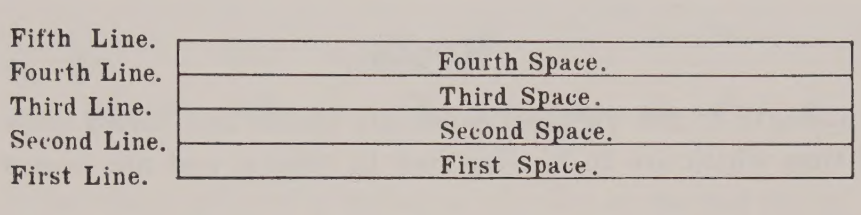
As a complete supplementary course of study THE NATIONAL GRADED COURSE *in Seven volumes will be found most satisfactory.*

It is not expected that the pupil will learn all the rudiments of music before he proceeds with the practical exercises. The Rudiments are merely grouped here, at the beginning of this work, for convenience and for reference.

It is assumed that the pupil has learned the letters on the key-board of the piano.

Staff.

Music is written on five parallel lines, which, with the four spaces, form what is called the staff.

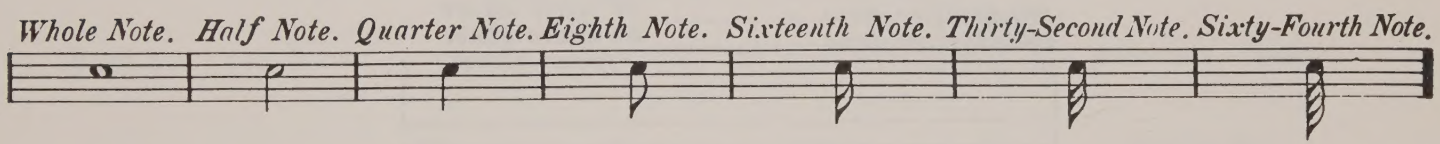


The degrees of the staff (lines and spaces) have letter names which correspond with the letter names of the keys of the piano. (Illustration given later.)

Notes.

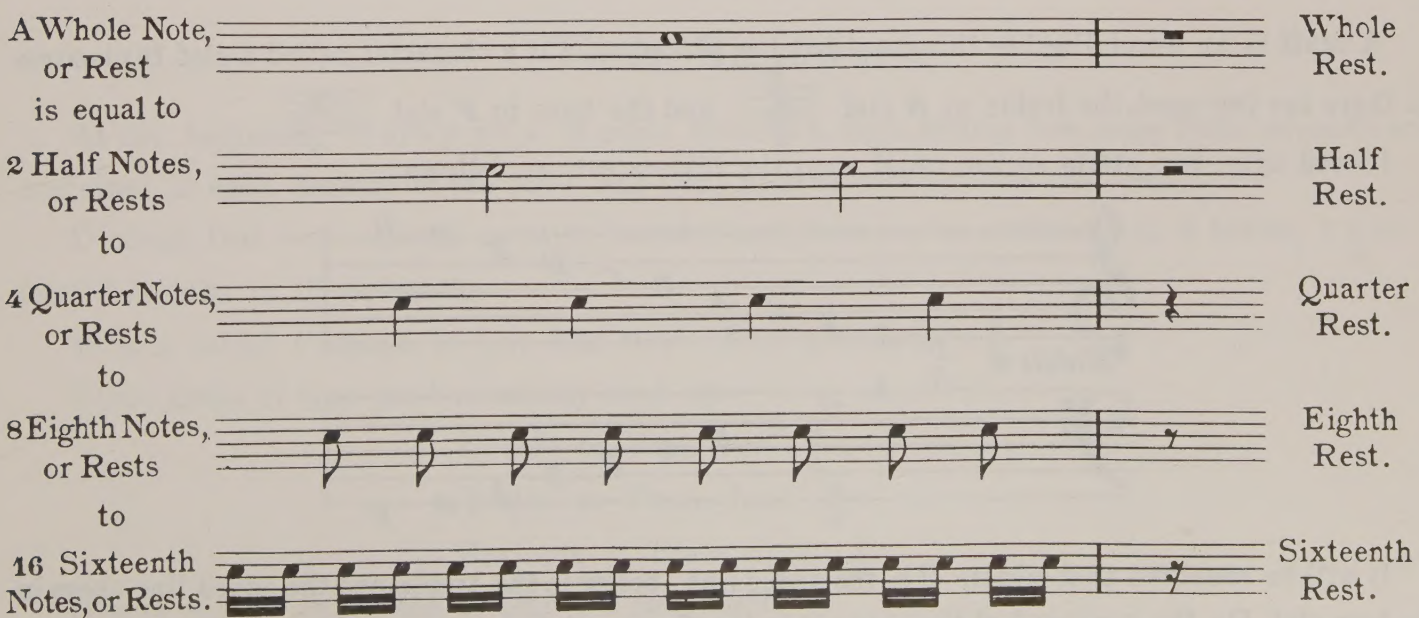
The characters placed upon the staff to represent tones are called notes, the different kinds of notes representing different lengths of duration.

EXAMPLE.



The Whole note is the longest note in music. It is subdivided into equal proportions: 2 halves, or 4 quarters, or 8 eighths, or 16 sixteenths, or 32 thirty-seconds, or 64 sixty-fourths.

EXAMPLE.



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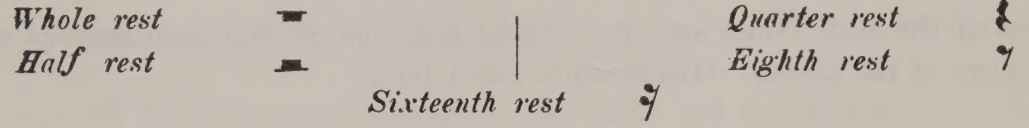
Dotted Notes.

A dot placed after a note increases its value one half. That is, a dotted whole note is equal to the combined length of a whole note and a half note, a dotted half equal to a half and a quarter, etc.

Rests.

Corresponding in length to the different notes are characters called rests. These represent different lengths of time which are to be observed in silence, and are named in the same manner as the notes.

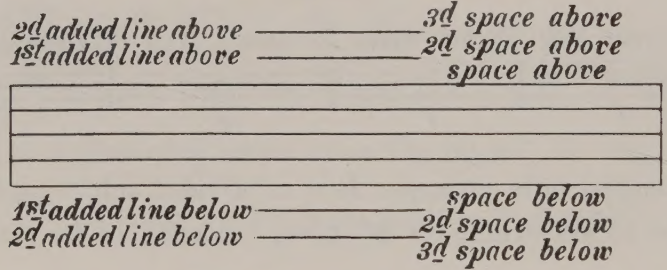
Whole rest — *Half rest* — *Quarter rest* — *Eighth rest* — *Sixteenth rest*



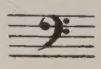
The values of rests are also altered by adding dots the same as notes.

Added or Leger Lines.

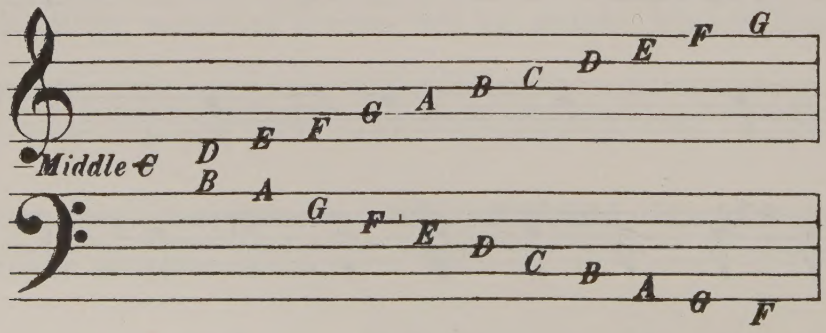
It is often necessary to enlarge the staff by adding lines above and below. These are called added lines, or leger lines.



Clefs.

A staff is an unintelligible thing until it has placed upon it a character called a clef. In piano music there are two used, the treble or *G* clef and the bass or *F* clef 

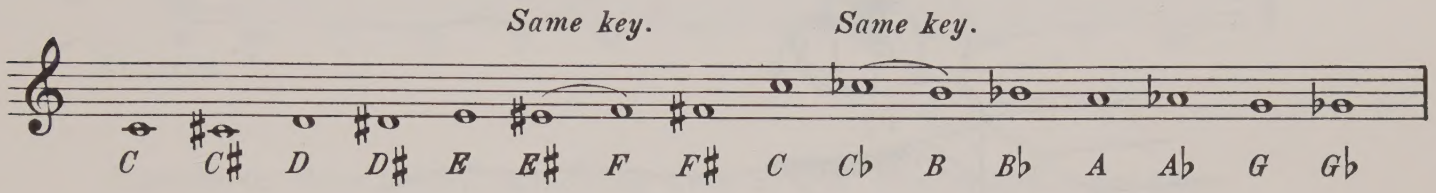
Placed upon two staffs in the usual way, the letters are as follows:



It will be observed that middle *C* is the added line below in the treble, and the added line above in the bass clef. On the keyboard of the piano it is the *C* nearest the middle of the instrument.

The Sharp, Flat, and Natural.

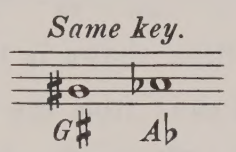
A sharp ♯ placed before a note indicates that the next key to the right is to be played. A flat ♭ indicates the next key to the left is to be played. These are played on black keys except where *E* or *B* is sharped, and where *F* or *C* is flatted. *See diagram of key board.*



Each black key is the sharp of the key below, or the flat of the key above.

A Double sharp 𝄪 is the second key to the Right (always a white key).

A Double flat 𝄫 is the second key to the Left (always a white key).

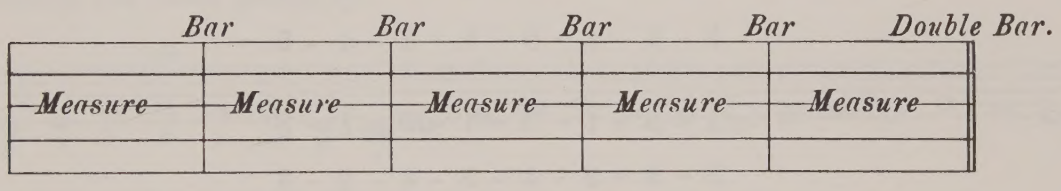


♯, ♭, 𝄪 and 𝄫 are called accidentals

A natural ♮ is used to cancel the effect of any accidental, and will be more fully explained when introduced in practical exercises.

Measures and Bars.

Bars are lines drawn perpendicularly across the staff dividing it into measures, thus:



Time Signature.

At the beginning of every piece of music there is a sign, stating how many beats or counts are contained in each measure of the piece, and what kind of note receives one count.

C means that each measure contains one whole note, which may be subdivided in 2 halves, 4 quarters, 8 eighths or 16 sixteenths.

This is called Common or four-four time. Also indicated by $\frac{4}{4}$

Other kinds of time most commonly used are:

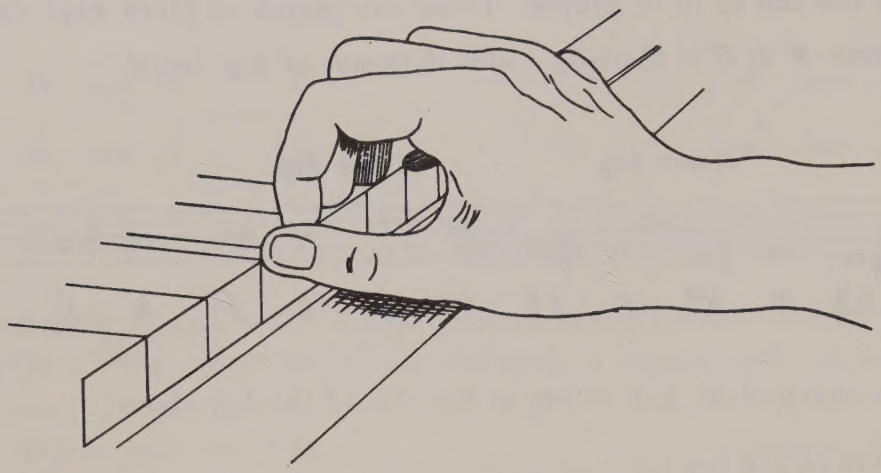
Double or Two-four $\frac{2}{4}$.

Triple or Three-four $\frac{3}{4}$.

Sextuple or Six-eight $\frac{6}{8}$.

Others will be explained as they are introduced.

Preparatory.



Place the hand on a table in the position shown in the above illustration, being careful that the fingers retain a correct position, and move from the knuckle-joint only.

Practice the following exercises, first with one hand, then with the other. 1 means the thumb, 2 means the index or fore-finger, 3 the middle finger. 4 the ring finger and 5 the little finger.

1 - 2 - 1 - 2 - 1 - 2 - 1 - 2

2 - 3 - 2 - 3 - 2 - 3 - 2 - 3

3 - 4 - 3 - 4 - 3 - 4 - 3 - 4

4 - 5 - 4 - 5 - 4 - 5 - 4 - 5

1 - 3 - 1 - 3 - 1 - 3 - 1 - 3

2 - 4 - 2 - 4 - 2 - 4 - 2 - 4

3 - 5 - 3 - 5 - 3 - 5 - 3 - 5

1 - 2 - 3 - 4 - 5 - 4 - 3 - 2

1 - 3 - 5 - 3 - 4 - 2 - 3 - 1

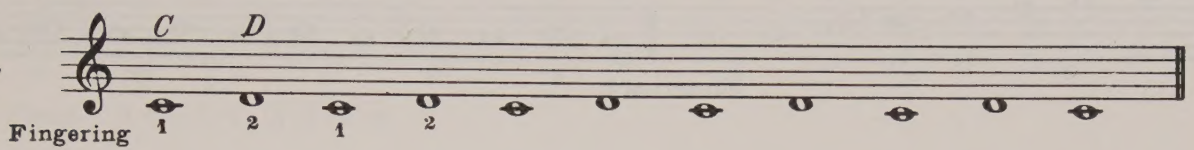
For other exercises of this nature, use "Preparatory Exercises For The Piano" by Aloys Schmitt, which can be obtained from the publisher of this book.

After a few lessons the pupil should be required to play the above exercises on the piano, starting with the thumb on middle *C*, afterward changing to *G*, the right hand using the first *G* above middle *C* and the left hand using the *G* below. It is not advisable to use both hands at once for some time yet.

RIGHT HAND.

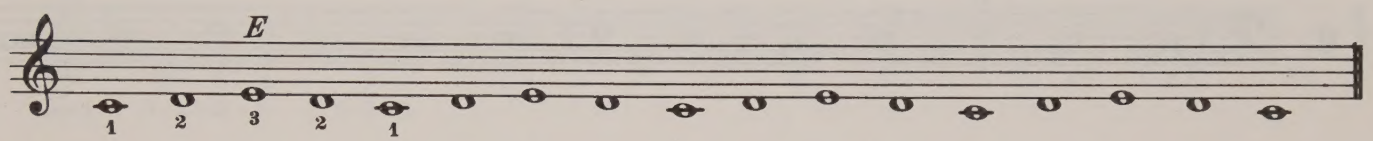
Exercise for two fingers to be played without regard to note length. Read as you play, calling each note by its letter name.

1.



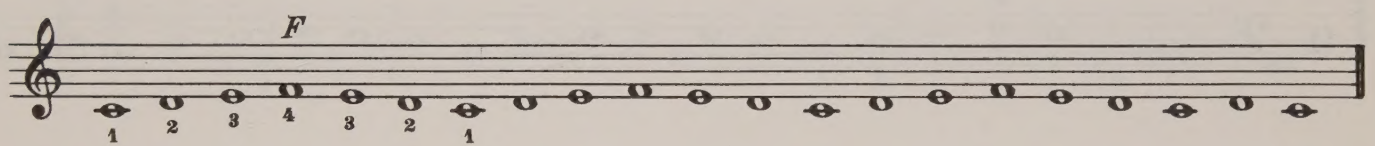
Exercise for three fingers, introducing a new note *E*. Read aloud as you play.

2.



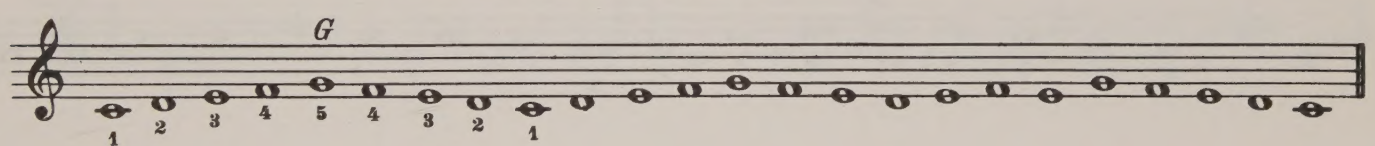
Exercise for four fingers, introducing *F*. Read as before.

3.



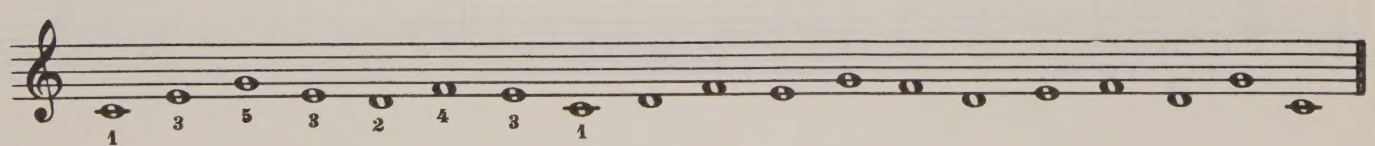
Exercise for five fingers, introducing *G*. Call the notes by name as you play, and be sure you are holding the hand properly.

4.



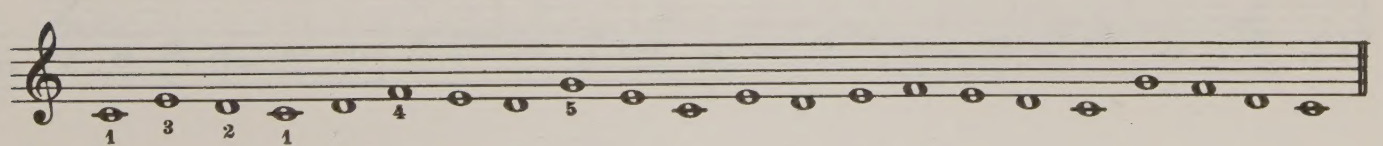
Read No 5 until you can do so without hesitation before you attempt to play it.

5.



Play rather slowly, making all notes as nearly equal in length as possible. * Copy the notes of Nos. 4 and 5 on blank music paper, and then write the letters under the notes.

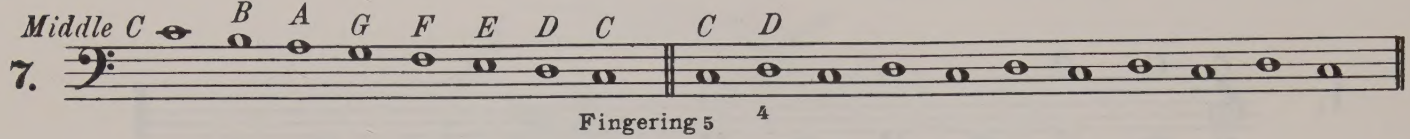
6.



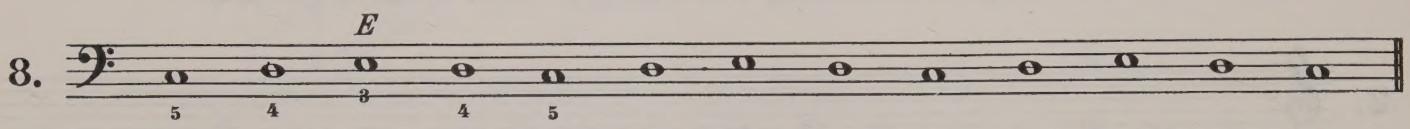
* *Blank music paper may be obtained from the publisher of this book. 5¢ per sheet.*

LEFT HAND.

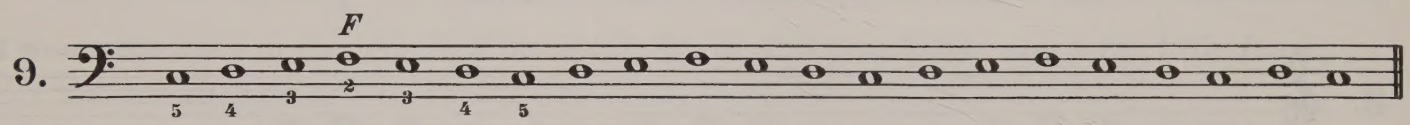
Exercise for two fingers beginning on the first *C* below middle *C*. Play without regard to note length, and read aloud as you play.



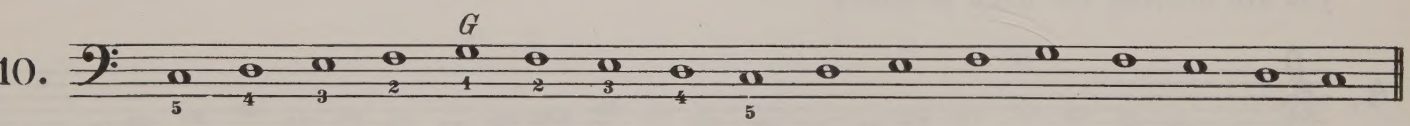
Exercise for three fingers, introducing new note *E*.



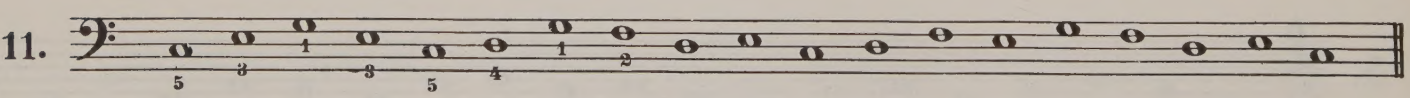
Exercise for four fingers, introducing *F*. If you have not faithfully practiced the table exercises for left hand, these will not be easy.



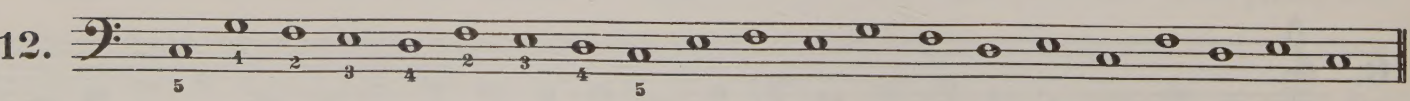
Exercise for five fingers, introducing *G*. Read carefully before you play.



Exercise in skips. Read before you play, also as you play.



Play slowly and evenly. Copy 11 and 12 on blank music paper and write letters under the notes.



RIGHT HAND.

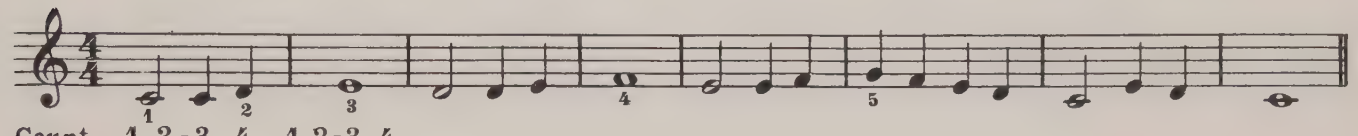
Exercise in common or four-four measure, using whole notes and half notes only. The half note 𝅗𝅥 gets two counts, the whole note 𝅝 four. Count slowly and evenly.

13.

Count 1-2-3-4 1-2-3-4

Introducing whole notes, half notes and quarter notes. Point to each note and tell what kind it is before you play.

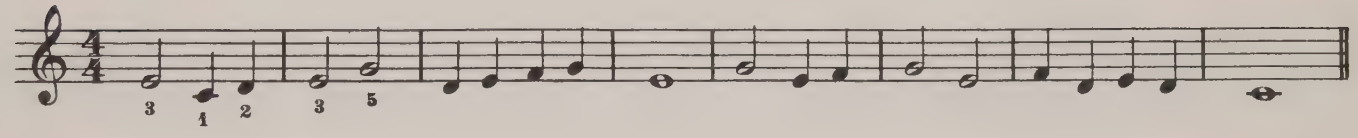
14.



Count 1-2-3-4 1-2-3-4

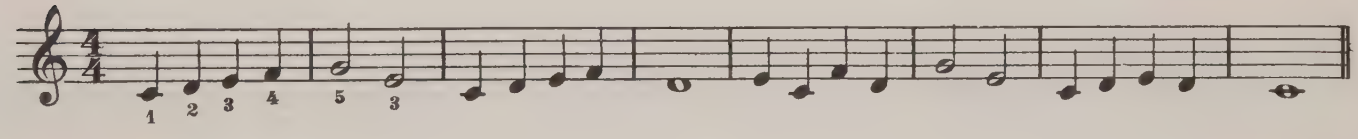
Five finger melody. Try to sing it after playing it a few times.

15.



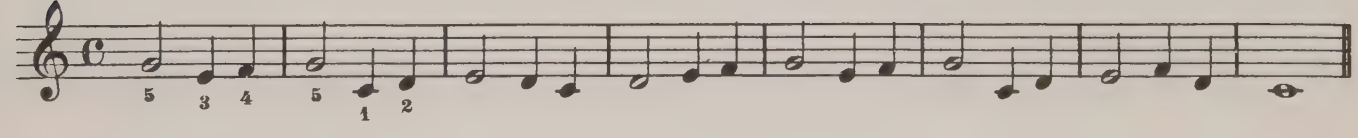
Do not neglect the reading. You cannot know the letters on the staff too well.

16.



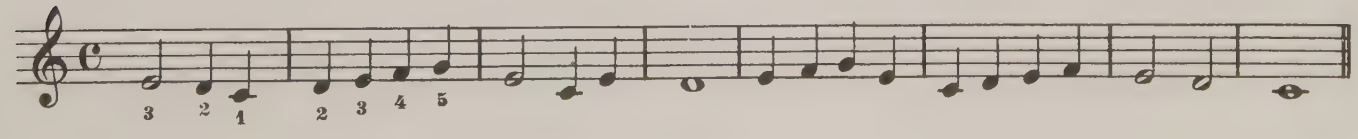
Remember **C** means the same as $\frac{4}{4}$.

17.



Always keep a correct position. Habits formed early are very lasting.

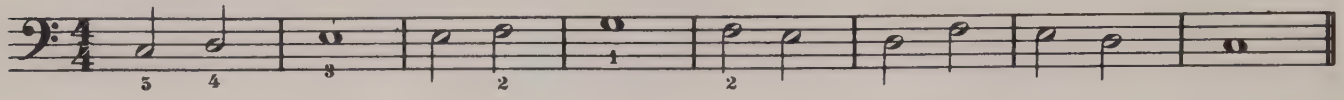
18.



LEFT HAND.

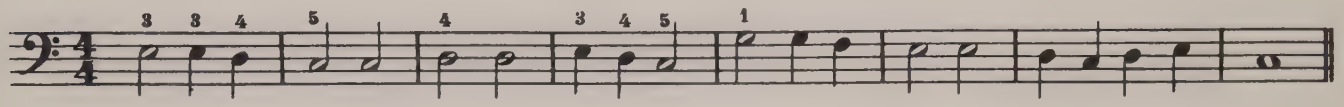
Exercise for left hand. Unless you are an exception to the general rule, the left hand will require more practice than the right. Do not slight it because it seems more awkward. Keep the fingers bent so that you cannot see the nails.

19.



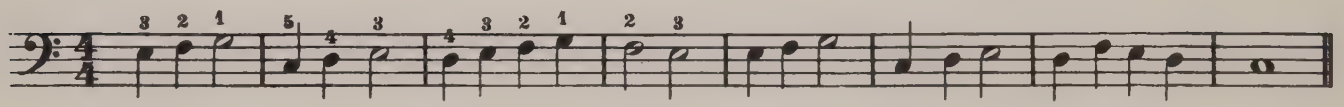
Read each exercise carefully before you play. Also point out the different kinds of notes. № 20 is a familiar tune, do you recognize it?

20.



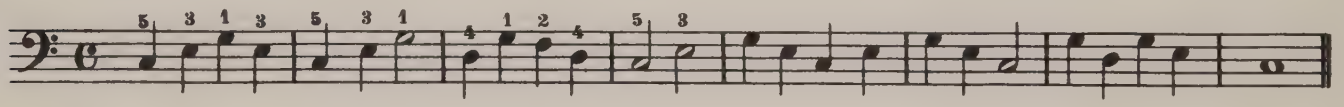
Count aloud in a speaking tone. Do not sing the counts.

21.



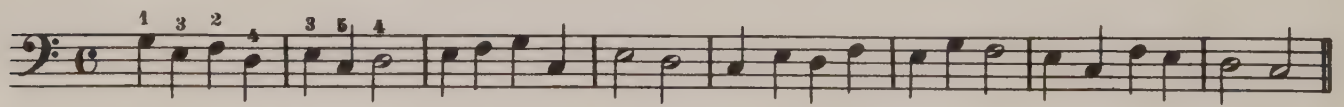
Are your hands and fingers in a proper position? Practice daily some simple five finger exercise without notes, so that you may give your undivided attention to position.

22.



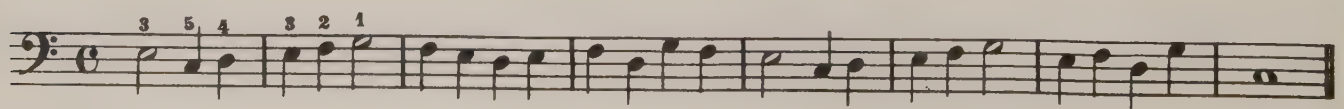
Every new lesson brings new difficulties. Conquer them as you go.

23.



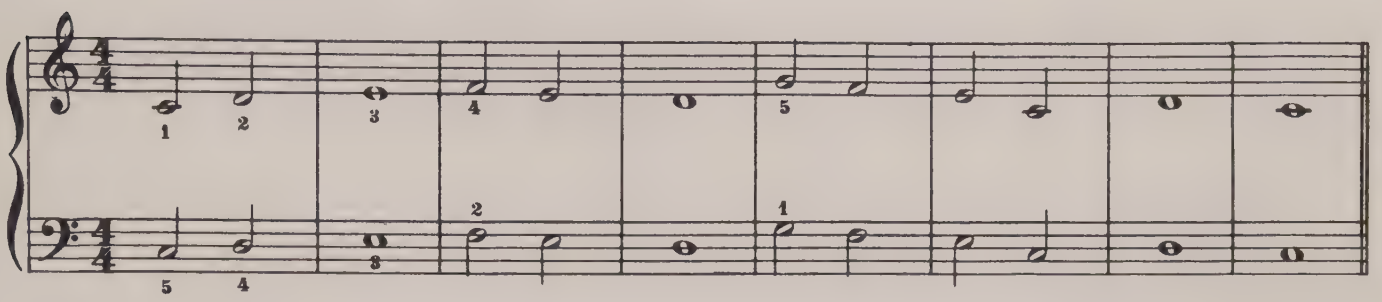
Do you continue to read your exercise before you play?

24.



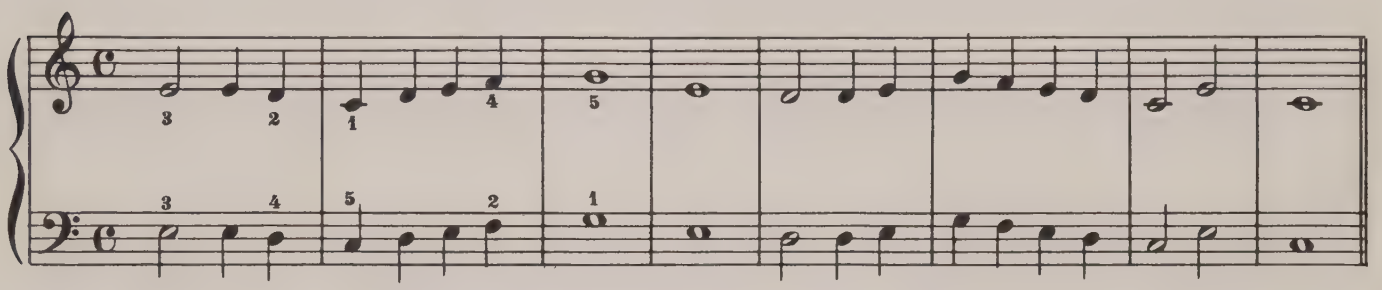
Exercises for both hands at the same time. Right hand beginning on middle *C*, the left on the next *C* below.

25.



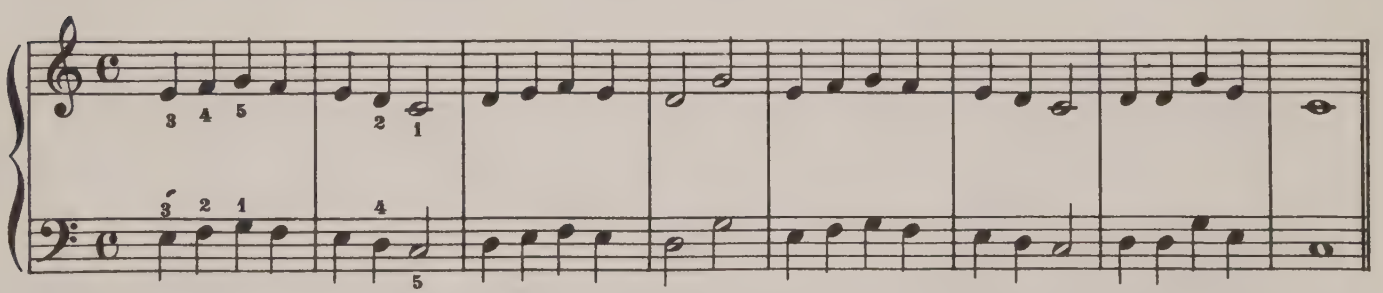
Have some one call off letters to you at random (using only *C, D, E, F* and *G*) and see if you can play them without looking at your hands.

26.



Be careful to strike the notes exactly together. Lift the finger, *exactly* at the same instant that you strike another note. No sooner, no later.

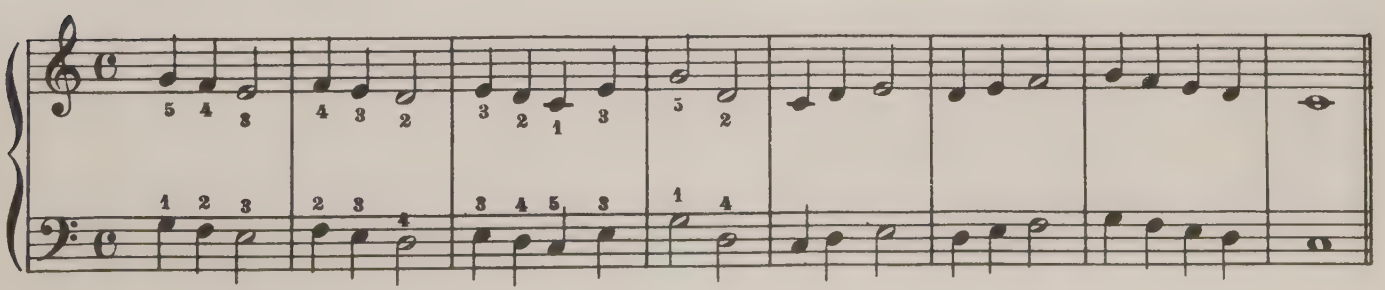
27.



When repeating a note with the same finger, be careful to strike the Key from the knuckle joint. Do not use your whole hand.

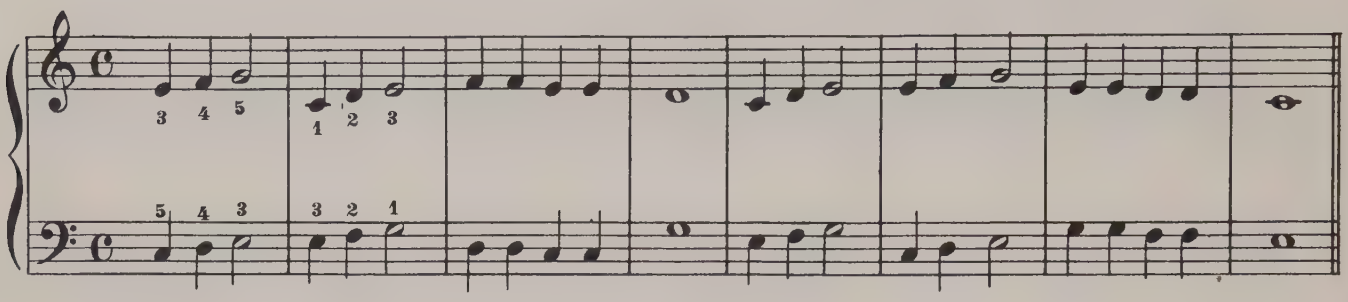
Do not leave these until they can be played in exact time and without mistakes.

28.



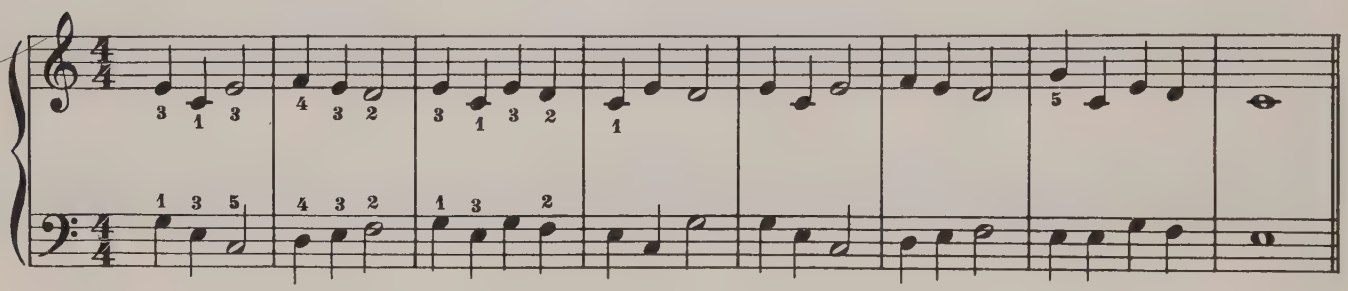
Different parts for each hand. Practice each part separately, then both together.

29.



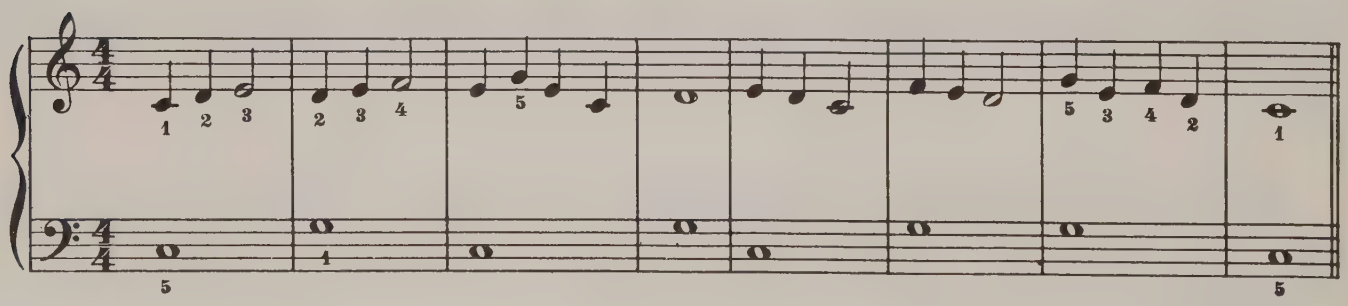
Call the notes aloud in this exercise before playing as follows: The first note in bass, then first in treble, then the next in the bass, and the one coming on same count in tre - ble, etc. Thus we learn to read the two at the same time.

30.

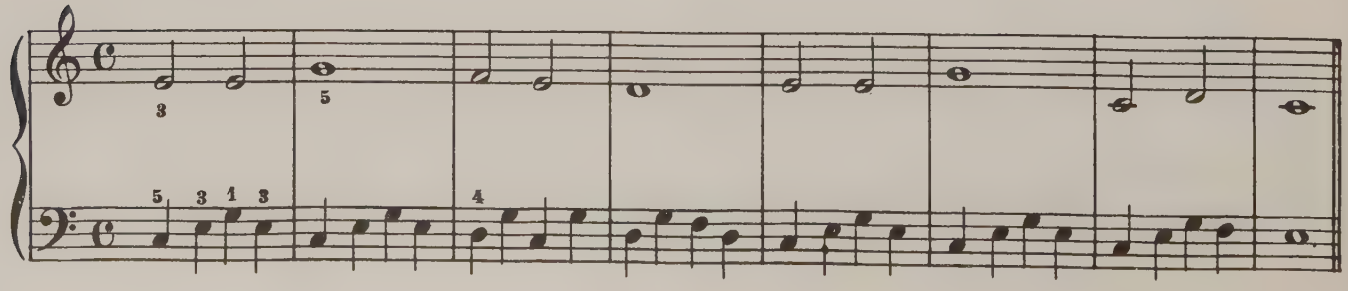


A melody for the right hand, and a plain accompaniment of whole notes for the left.

31.

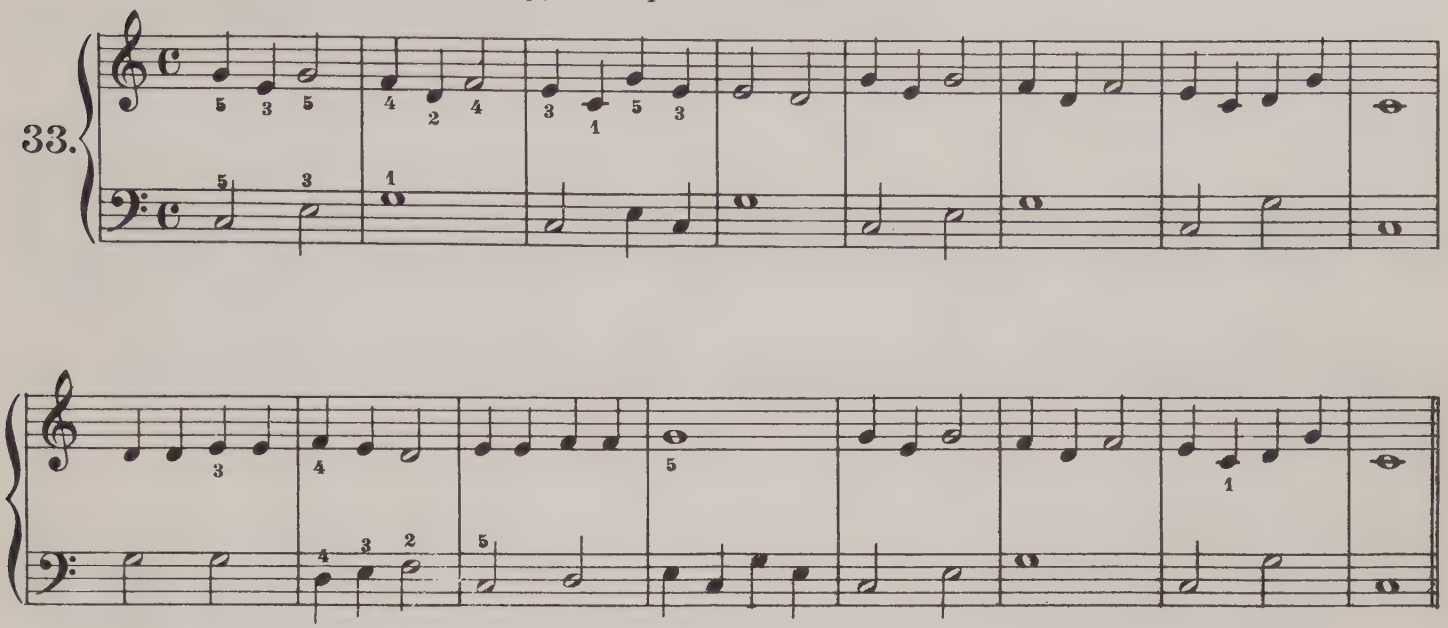


32.



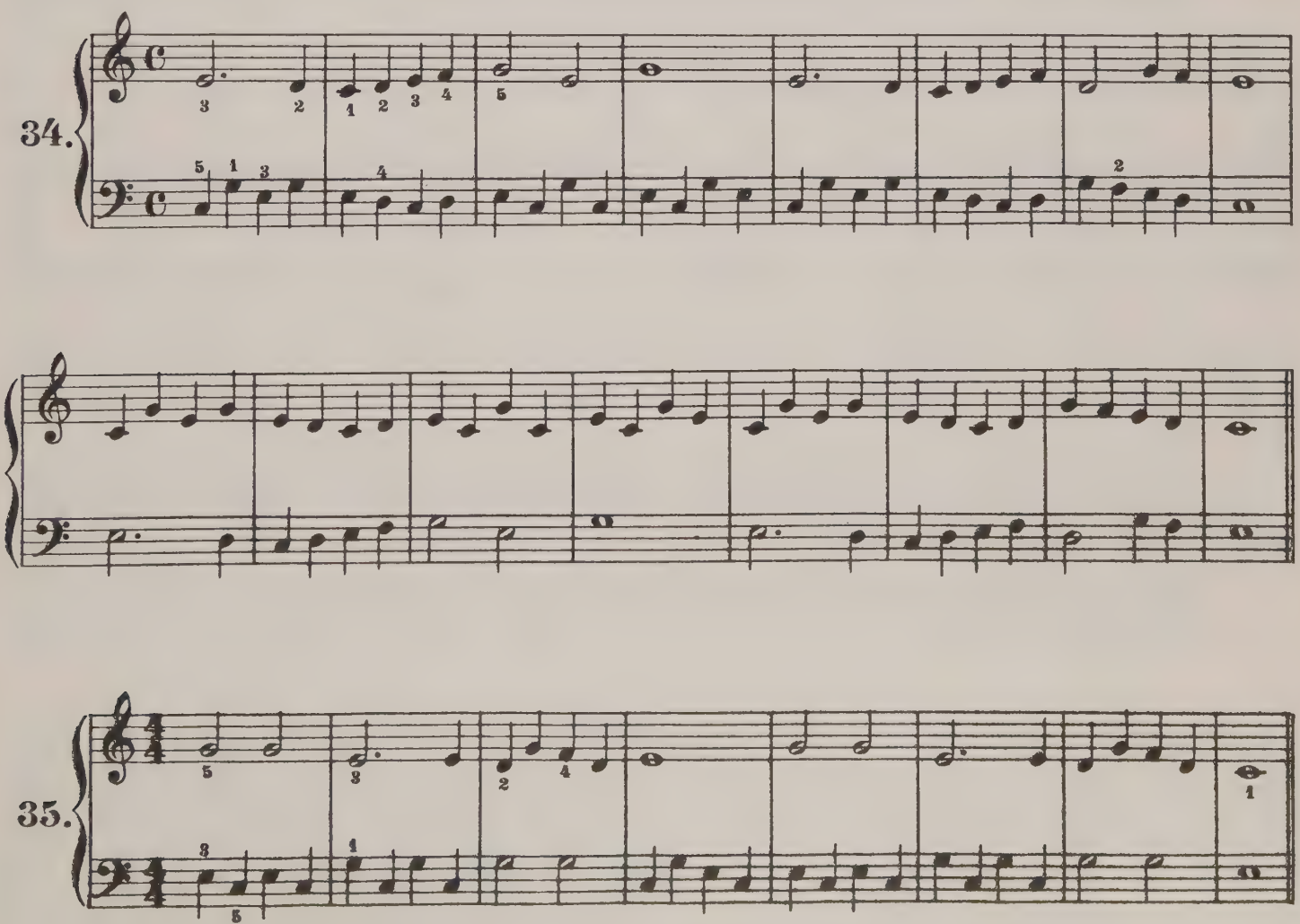
Practice each hand separately, as in previous exercises.

33.



№ 34 introduces dotted half notes (𝅗𝅥.). A dot adds, to any kind of note, one half its value, hence in this exercise the dotted half gets three counts.

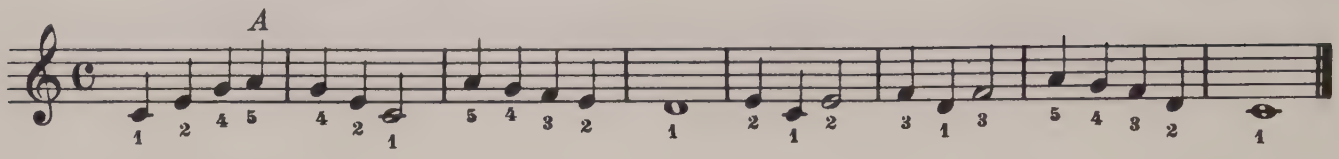
34.



35.

Preparatory Exercise.

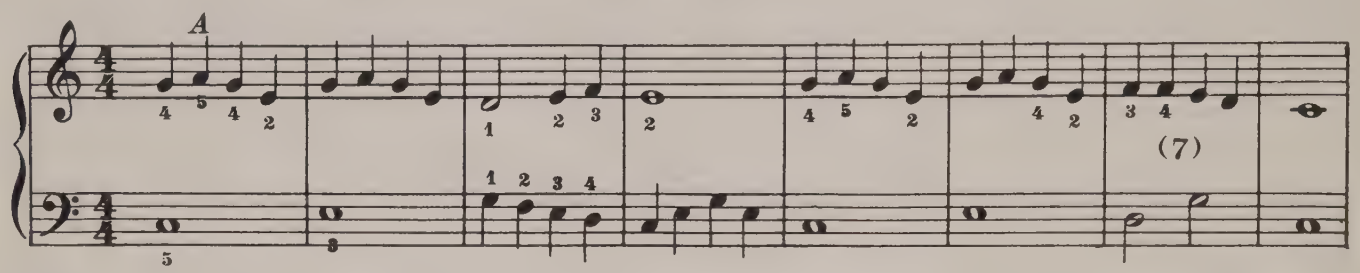
Introducing a new note, *A*, in the right hand part.
Observe the fingering very carefully.

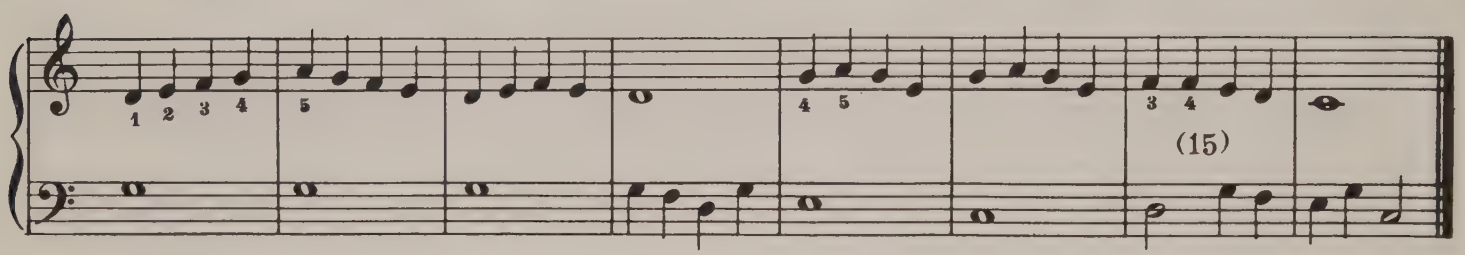


Read this piece several times before attempting to play it; in the same manner as you did with exercise № 30.

Read the first note in bass, then the four that are played with it, etc. Notice the change of fingers in measures 7 and 15.

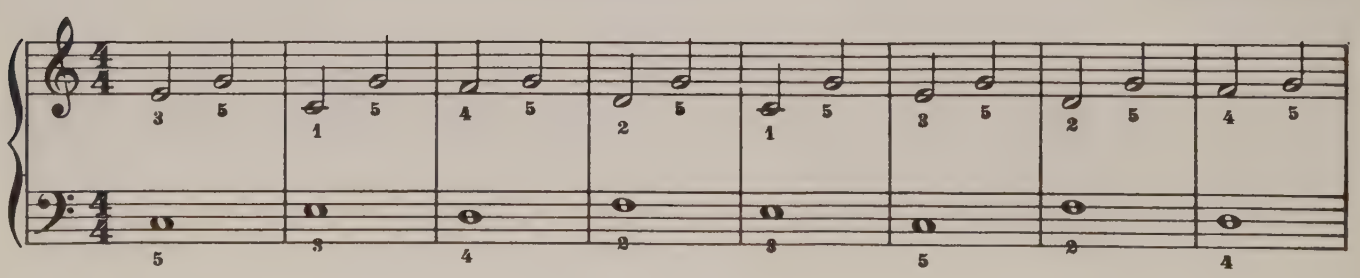
36.

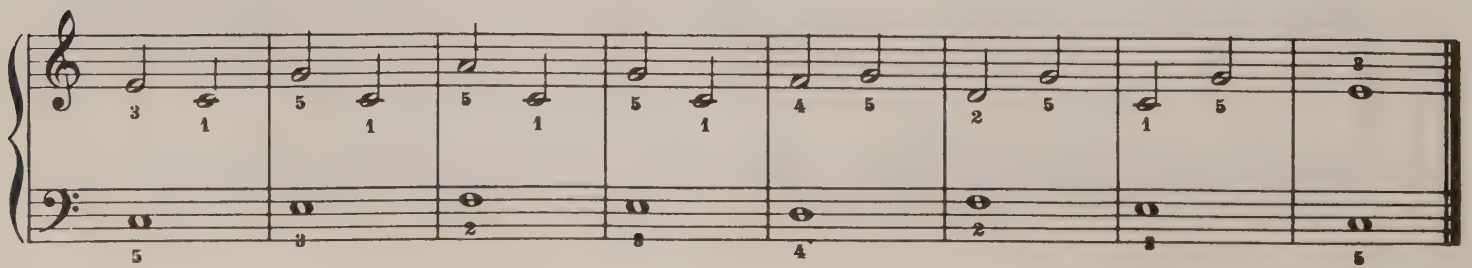




KÖHLER.

37.





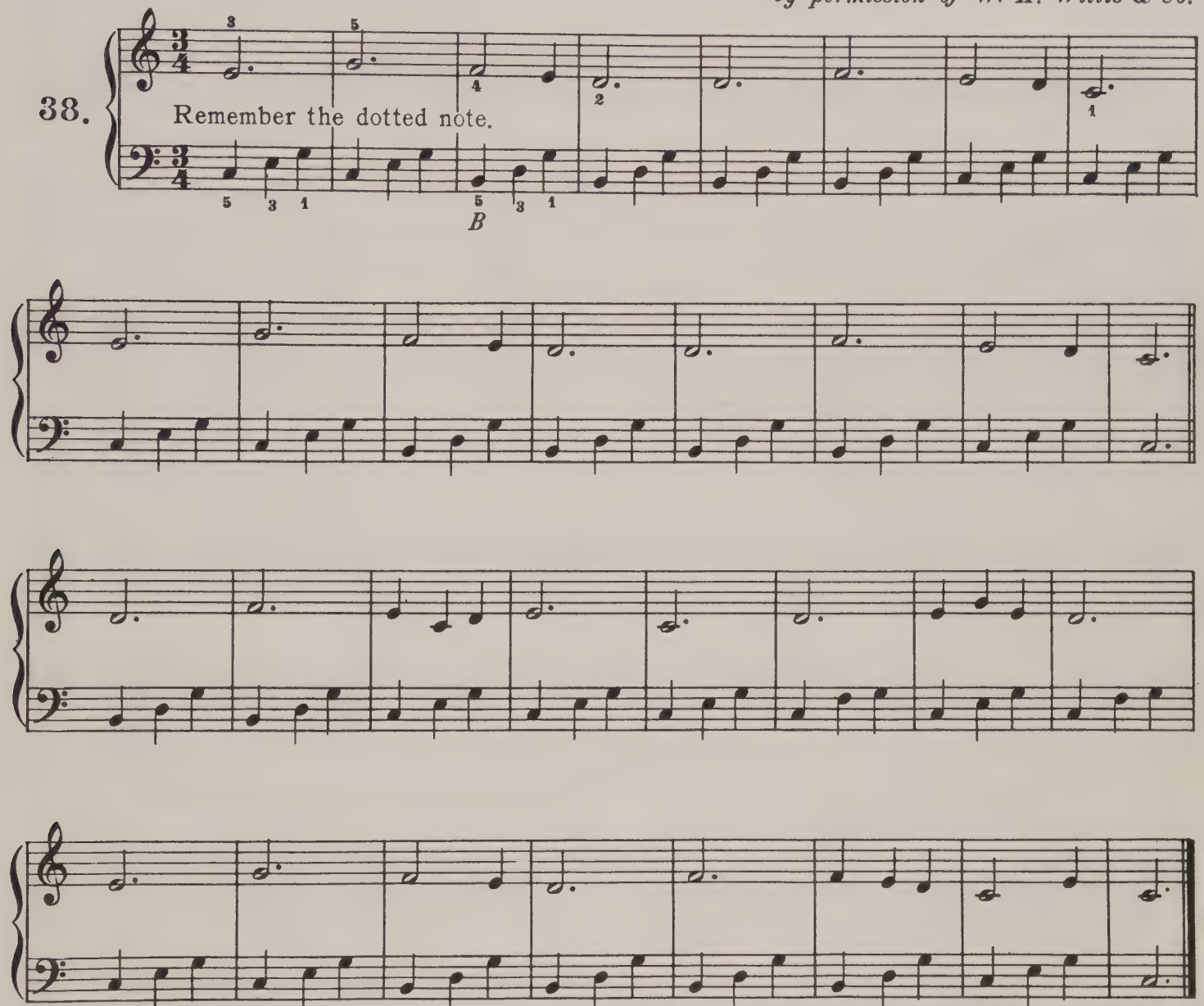
The Cuckoo.

Recreation in $\frac{3}{4}$ time introducing a new note *B* in left hand part. Point out all the *B*'s, and then practice the bass alone until the slight change in the position of the hand becomes easy.

CARL RICHTER.

by permission of W. H. Willis & Co.

38. Remember the dotted note.



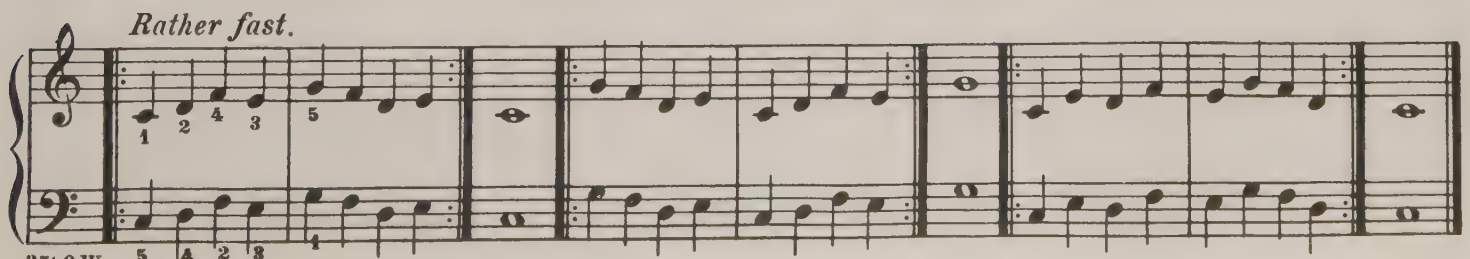
The Cuckoo by Carl Richter can be had in sheet form.

From Schmitt's Preparatory Exercises for Piano.

Repeat each exercise from six to twelve times.

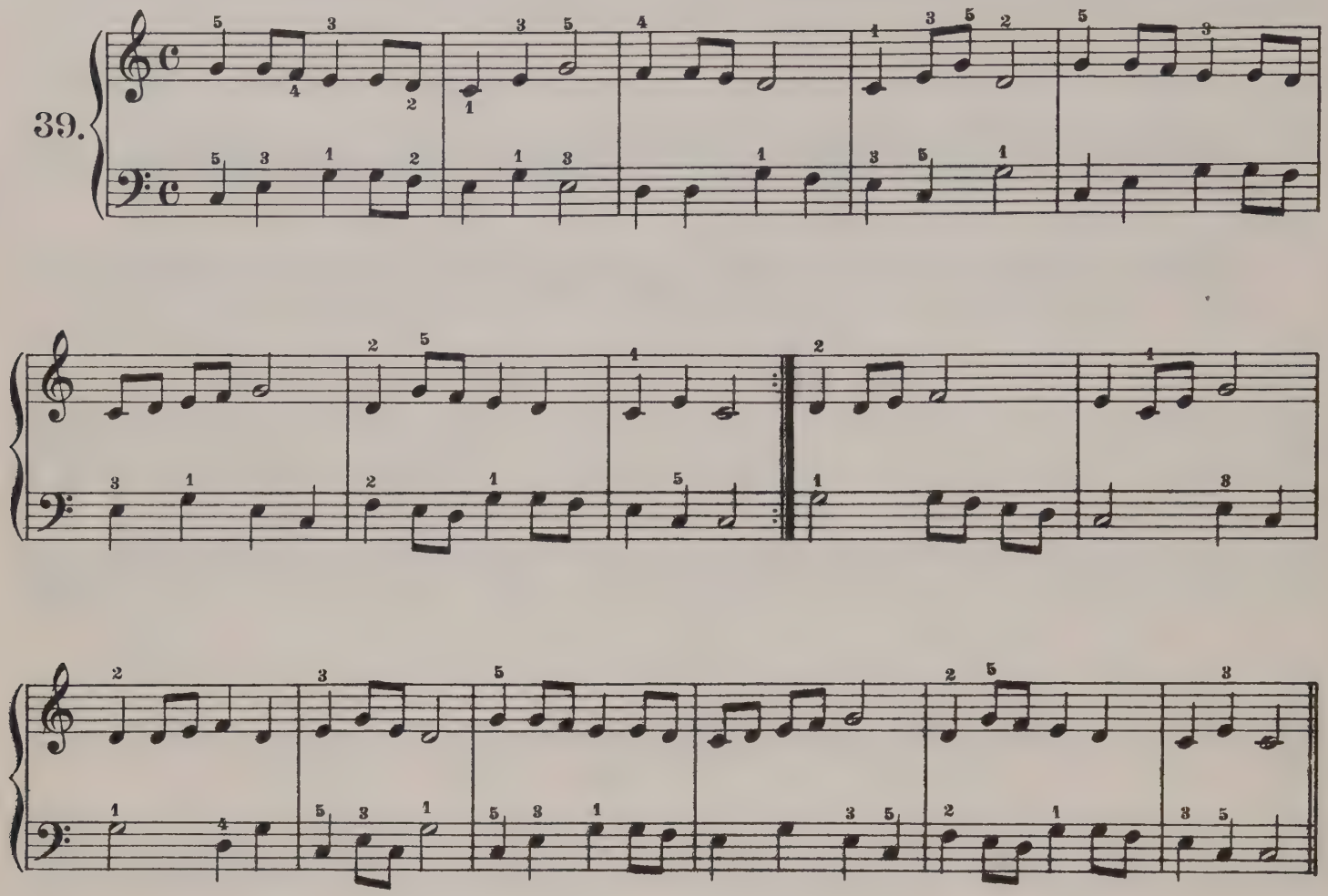
Repeat; a character indicating that the measures between the two sets of dots are to be repeated.

Rather fast.



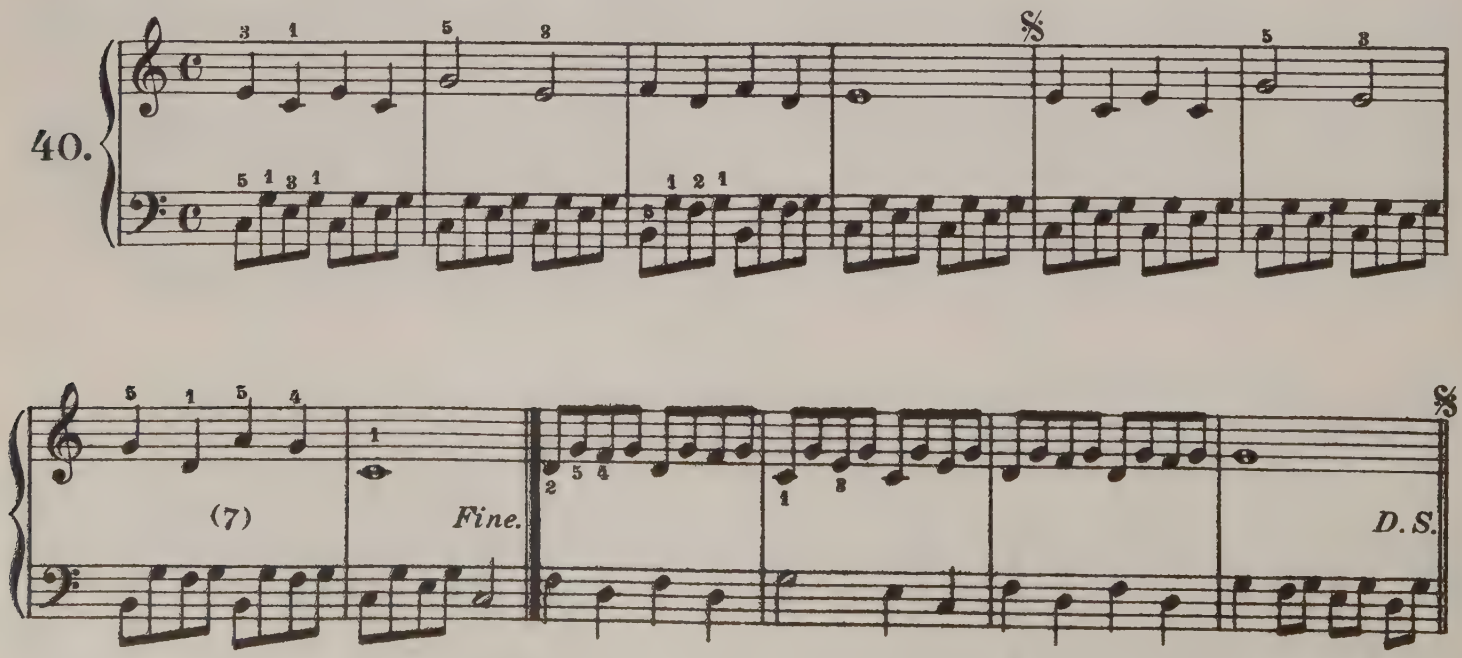
№ 39 introduces eighth notes. *(See diagram of notes on page 3).* Two eighth notes equal one quarter. The repeat sign (:‖) is also used. It means that the first eight measures are to be played twice through.

39.



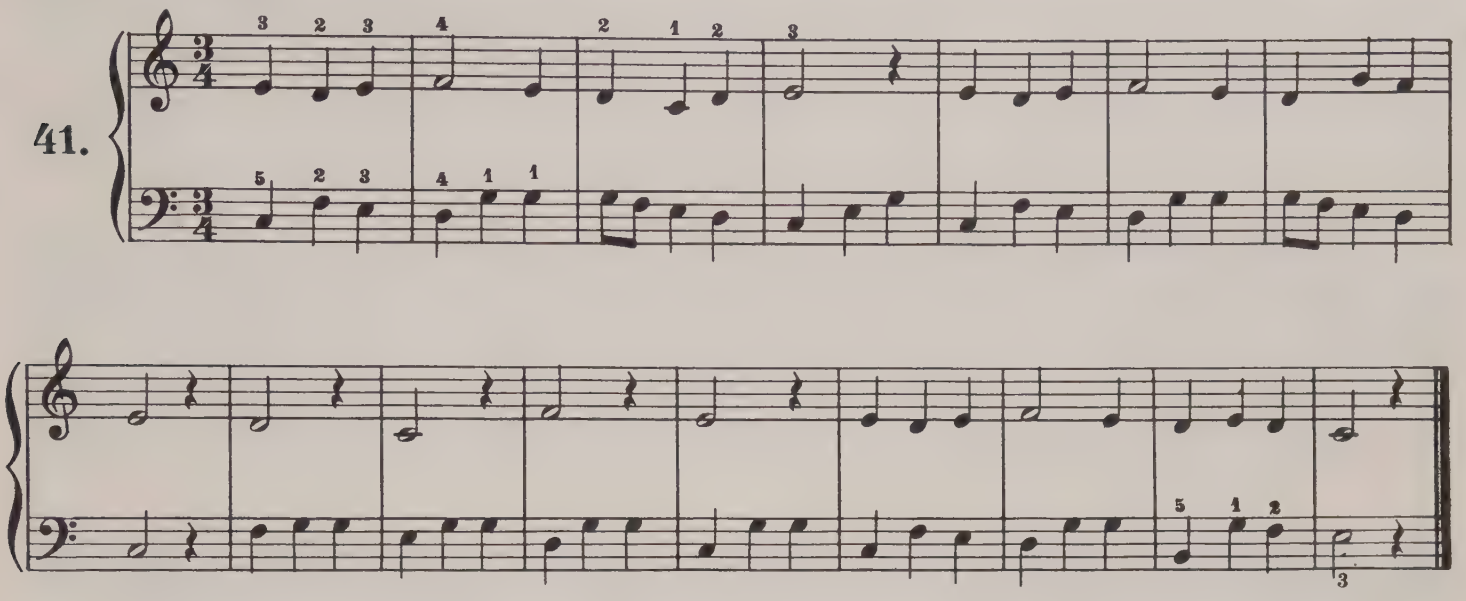
D.S. (Dal segno) means to repeat from the sign 𝄋 to the word *Fine*. Note the fingering and change of position of right hand at measure 7.

40.



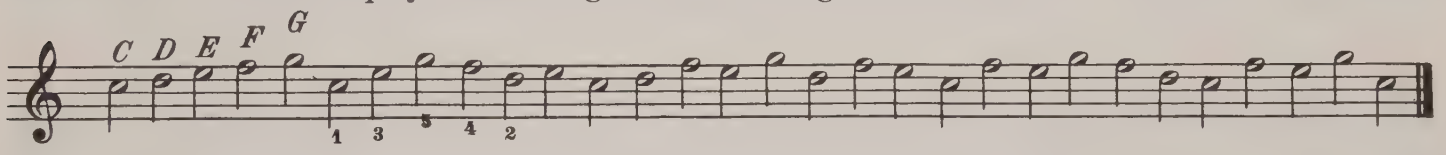
№ 41 introduces the quarter rest 𝄽. It is the same length as the quarter note (one count) observed in silence

41.



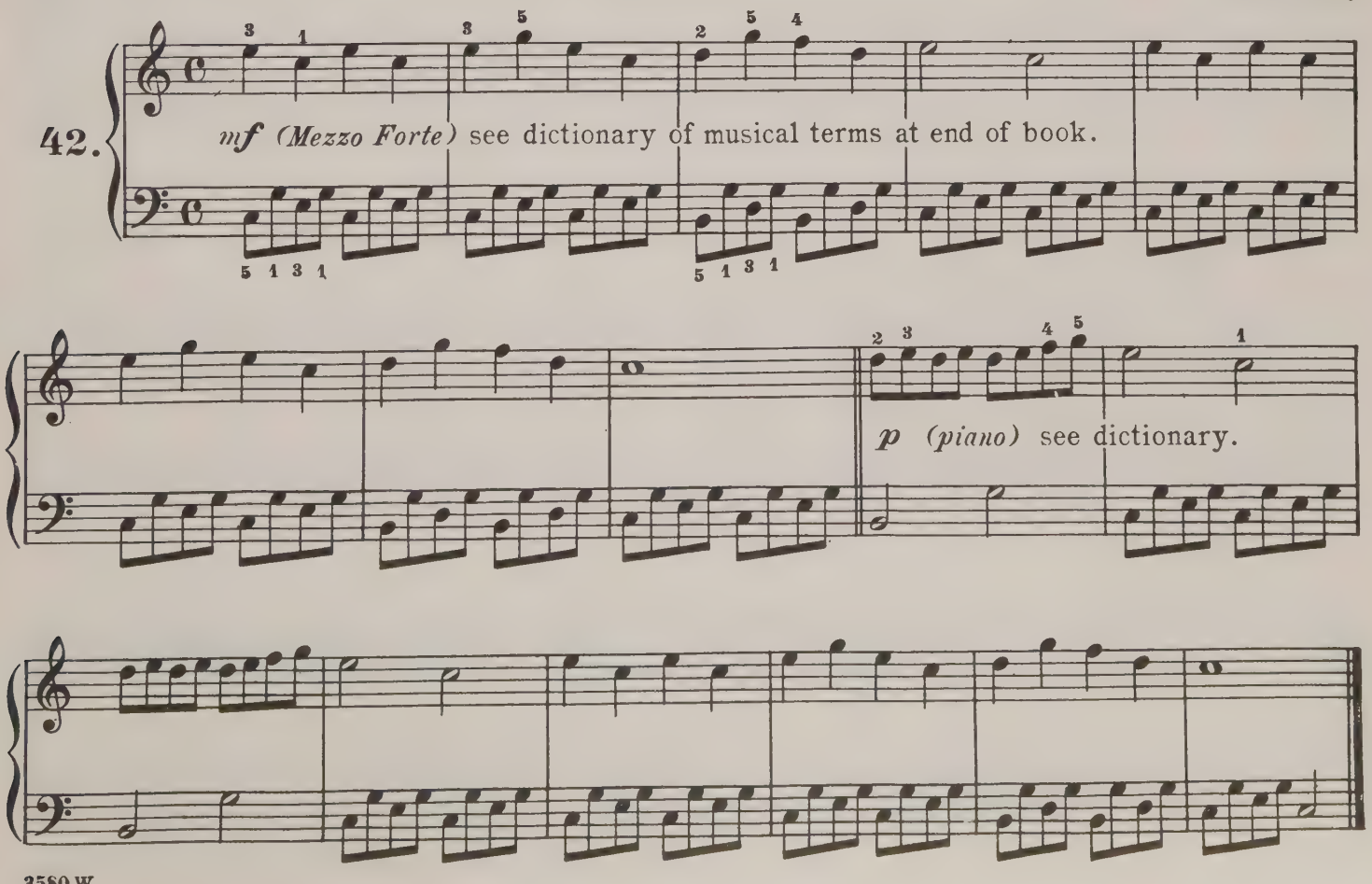
New position for right hand. Five notes from the first *C* above middle *C*.

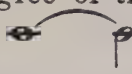
Preparatory reading exercise. Copy the notes on blank music paper and write their letter names under them. Afterward play without regard to note length.



BEYER.

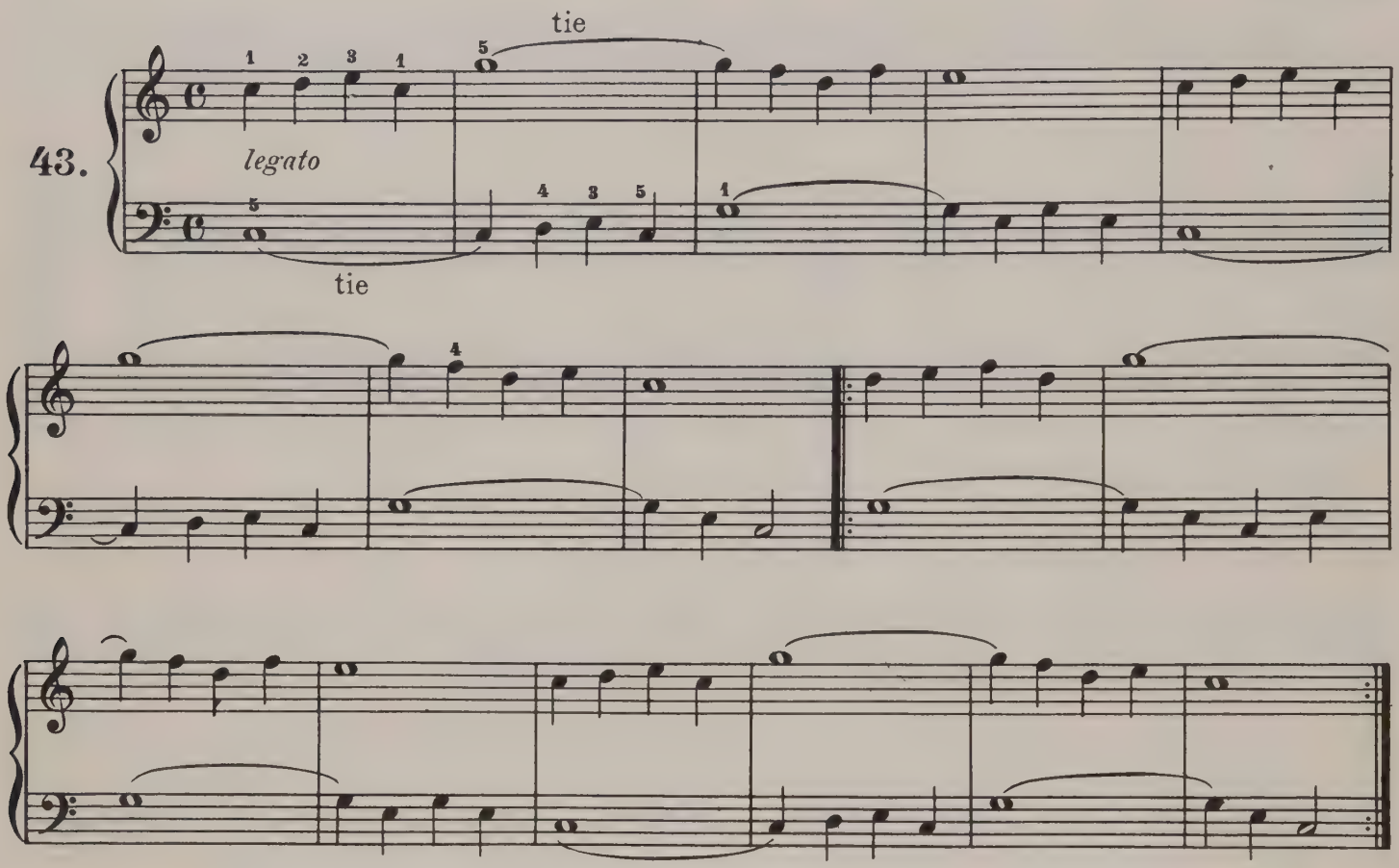
42.



Two notes on the same degree of the staff are sometimes joined together by a curved line which is called a tie, thus:  . The second note is not to be struck. The tone is to be held the length of both notes.

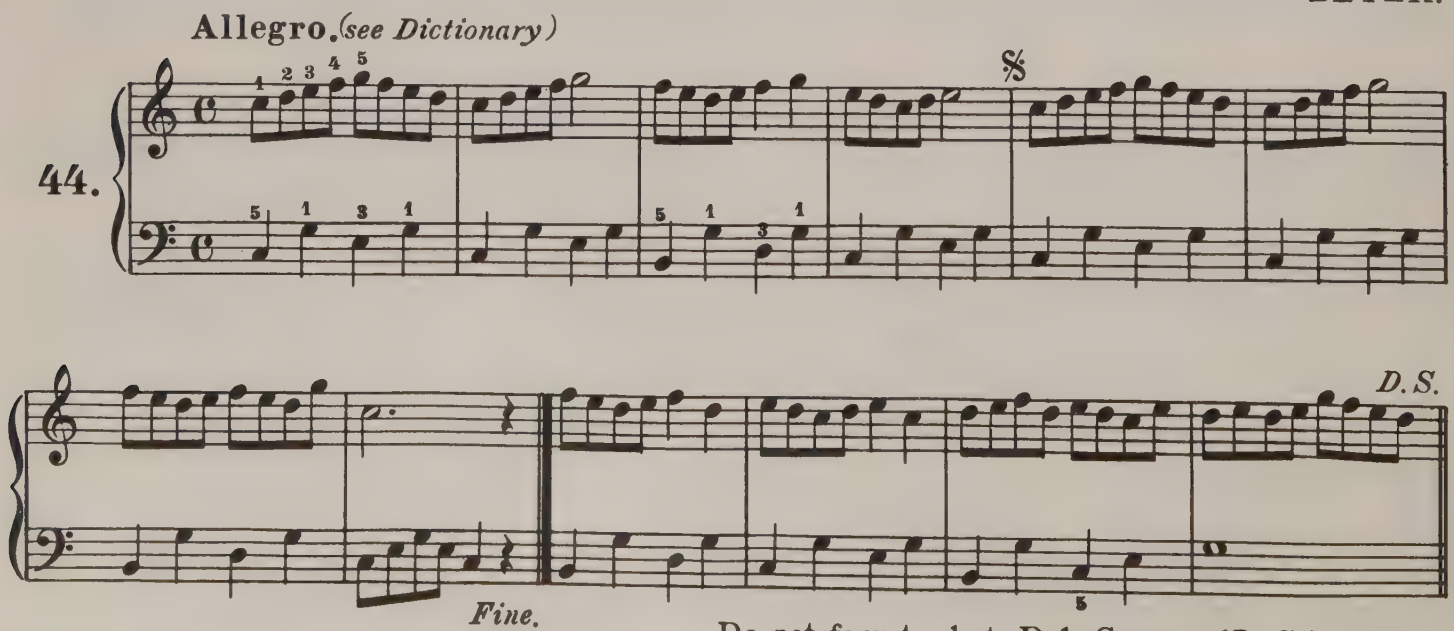
Find out what *legato* means.

BEYER.



Practice this until you can play it quite fast.

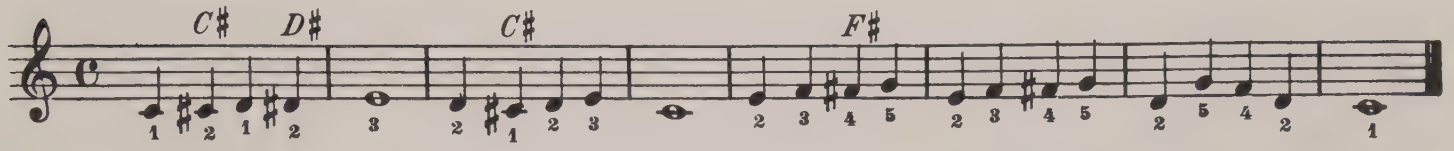
BEYER.



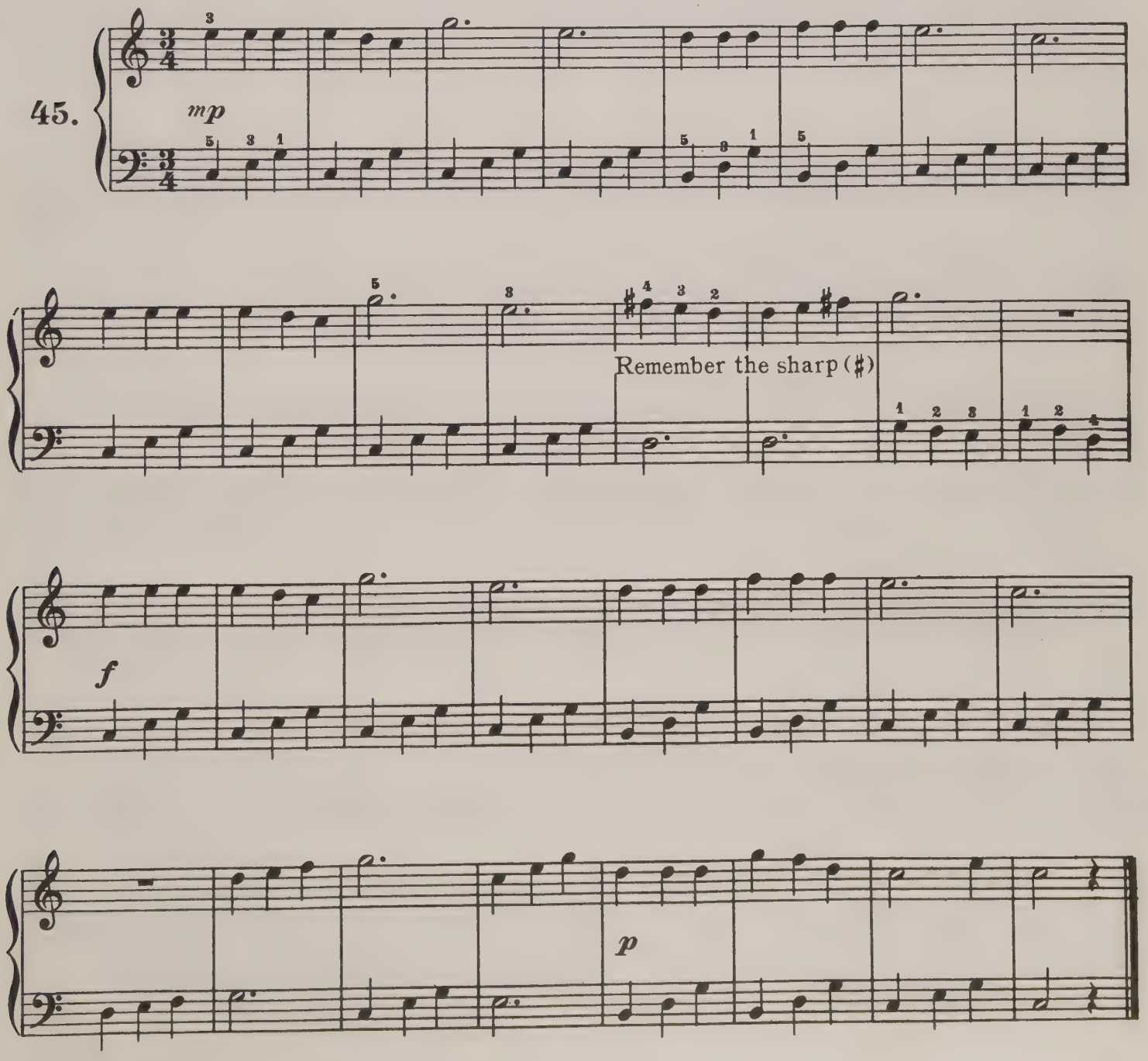
Do not forget what Dal Segno *(D. S.)* means.

A sharp (♯) placed before a note indicates that the next key higher (to the right) is to be played. For instance, *C*♯ is the black key to the right of *C*. *D*♯ the black key to the right of *D*. *E*♯ is played upon a white key, because there is no black key between *E* and *F*. *F*♯ is a black key, etc.

Preparatory exercise to be read, and afterwards played with right hand.



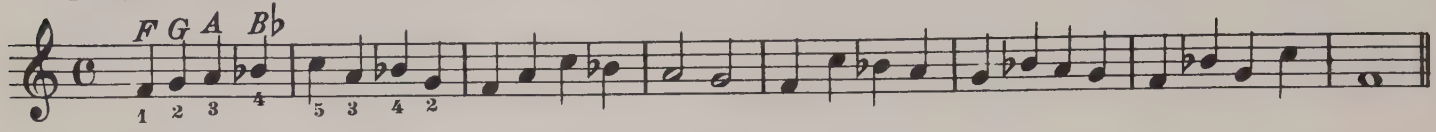
№ 45 introduces *F*♯, also the whole rest (𝄻) which fills a whole measure in any kind of time.



A flat (♭) placed before a note indicates that the next key lower (to the left) is to be played. *B*♭ is the black key to the left of *B*.

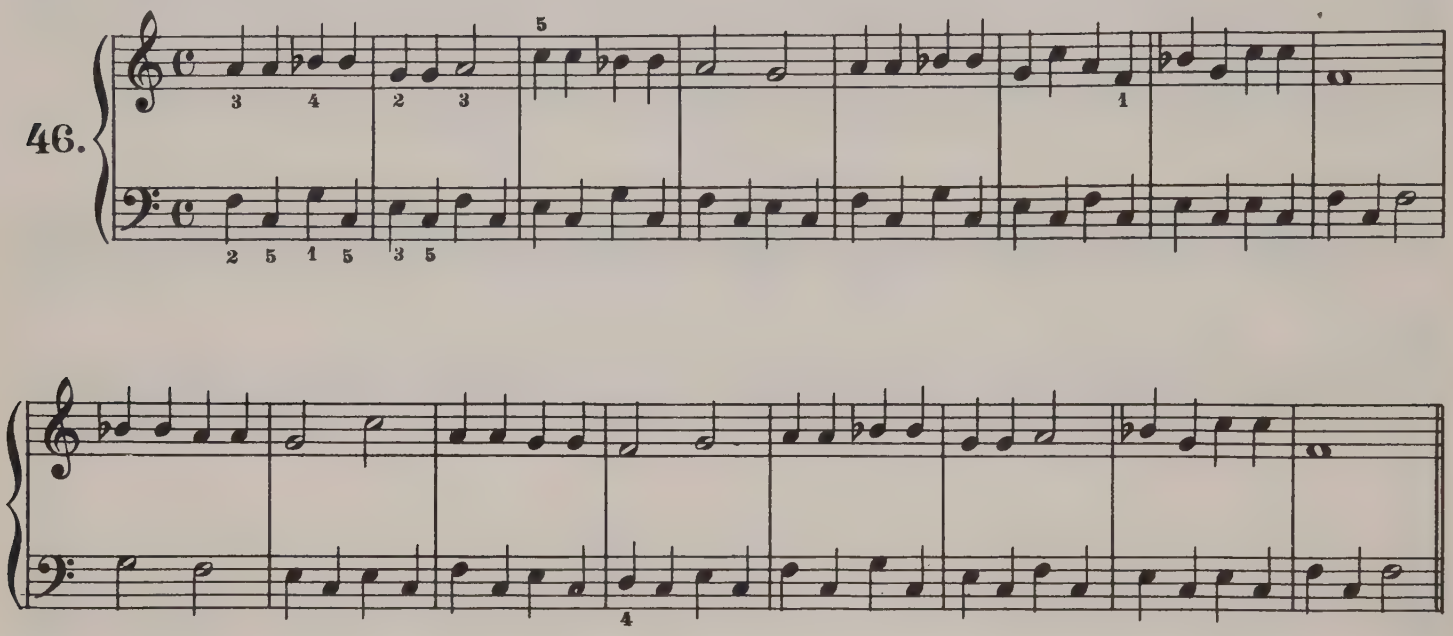
Preparatory exercises to be read and played. thumb on F.

RIGHT HAND.



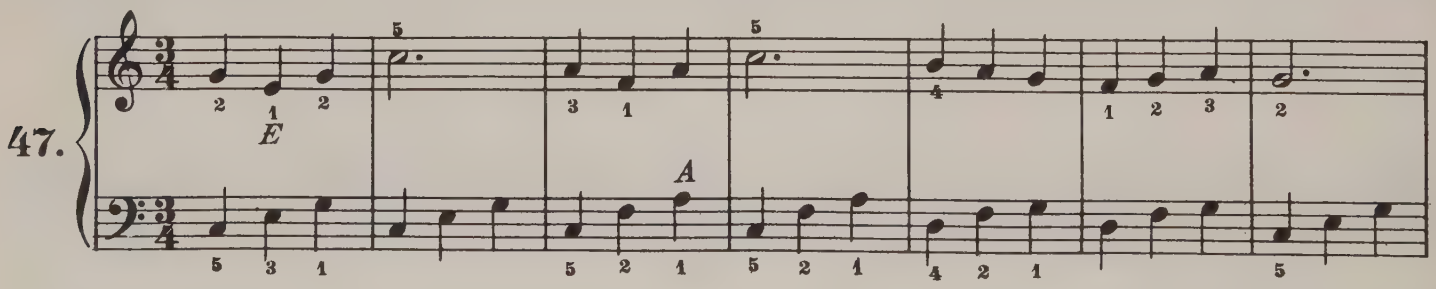
Introducing *B*♭. Also a new position for right hand. Read the right hand part carefully before you play it.

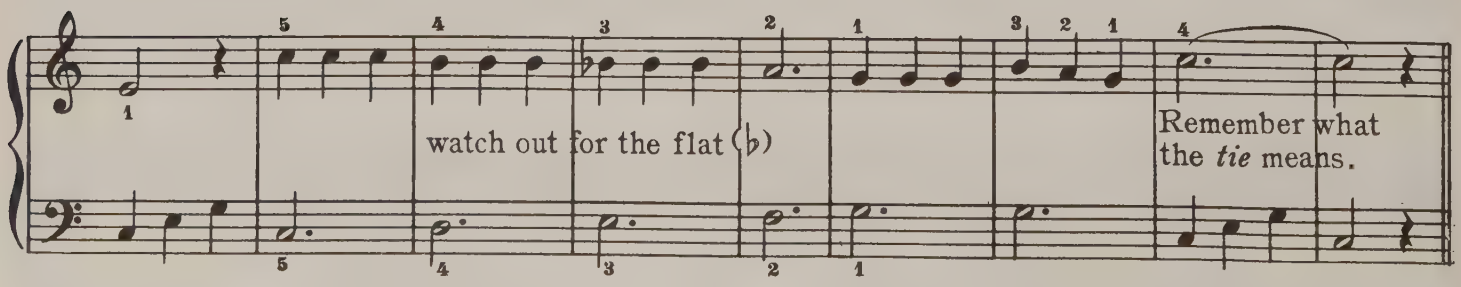
46.



A new note in the left hand, *A* on the fifth line. Be careful of the fingering.

47.

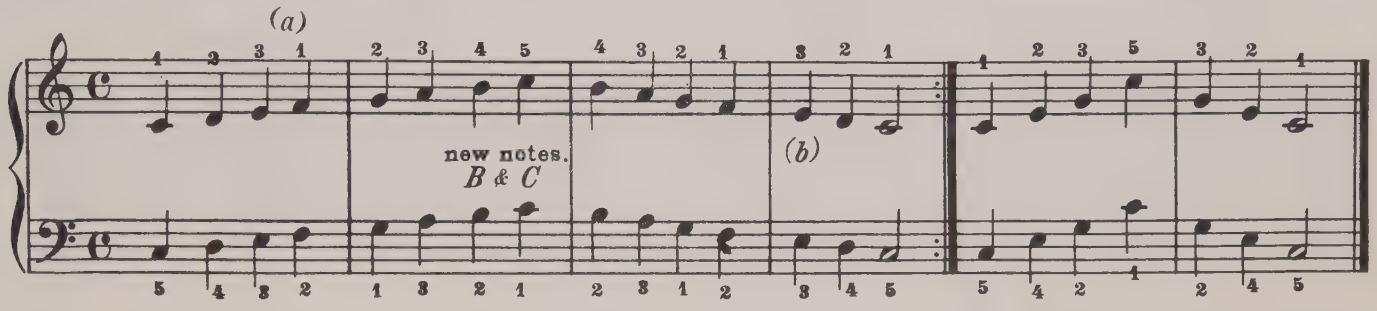




A ♯ or a ♭ affects all the notes on the same line or space in the same measure only.

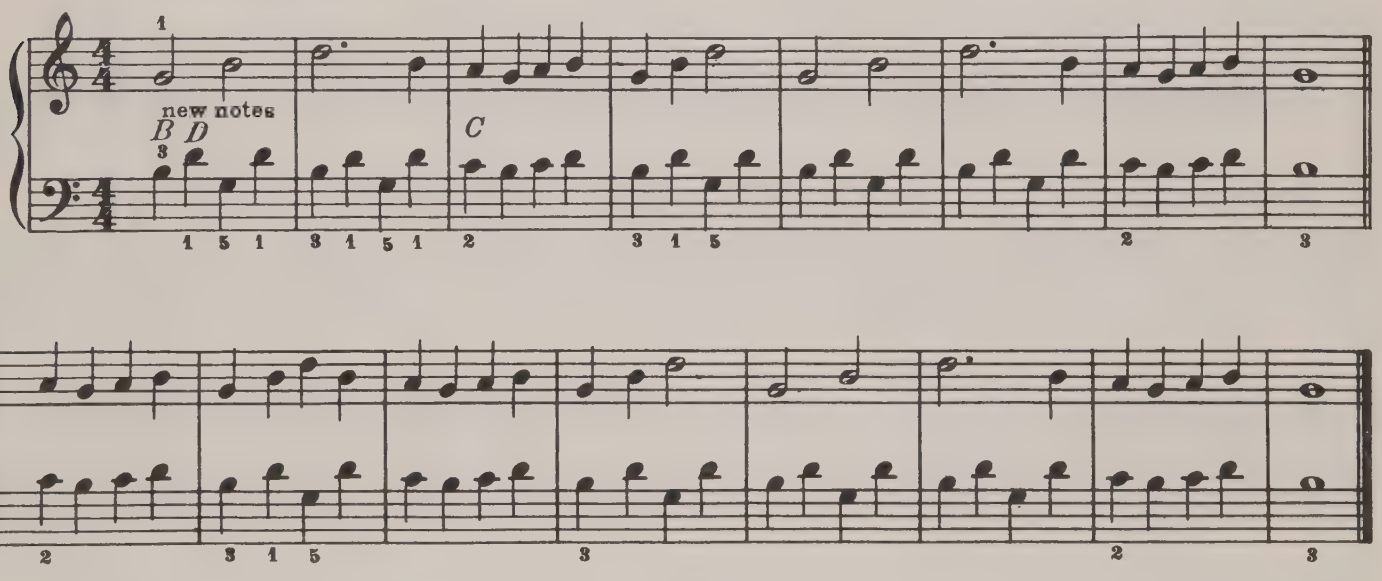
Scale of C major.

Observe the fingering at *(a)* and similar places. The thumb passes under the fingers with as little motion of the hand as possible, and where the third finger passes over the thumb *(at (b)*, the same precaution is necessary. Practice hands separately. The left hand has some new notes, get acquainted with them.



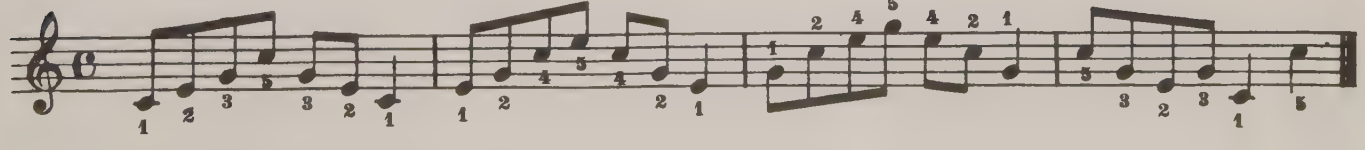
In exercise 48 the left hand takes a new position. It is easy to play, but should be read until the new notes are well learned.

48.

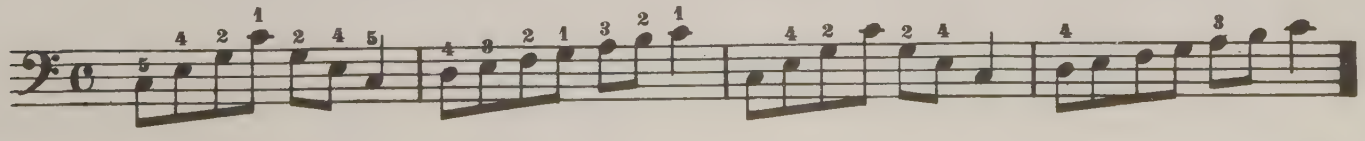


The italian word *arpa* means harp.
" " " *eggio* " like.
Arpeggio means like a harp; notes *not* struck together.

An arpeggio exercise for the right hand.

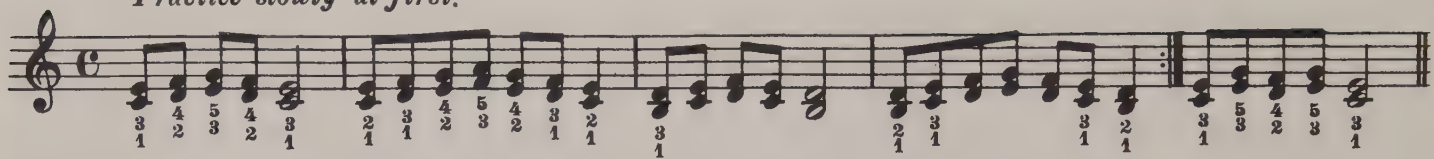


A combination of arpeggio and scale for left hand.

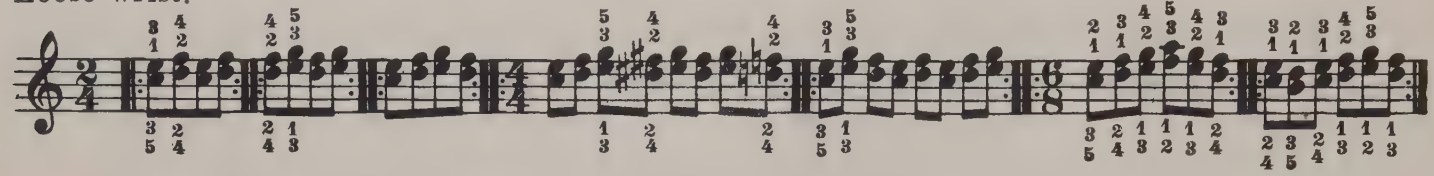


Preparatory exercise in double notes for both hands.

Practice slowly at first.

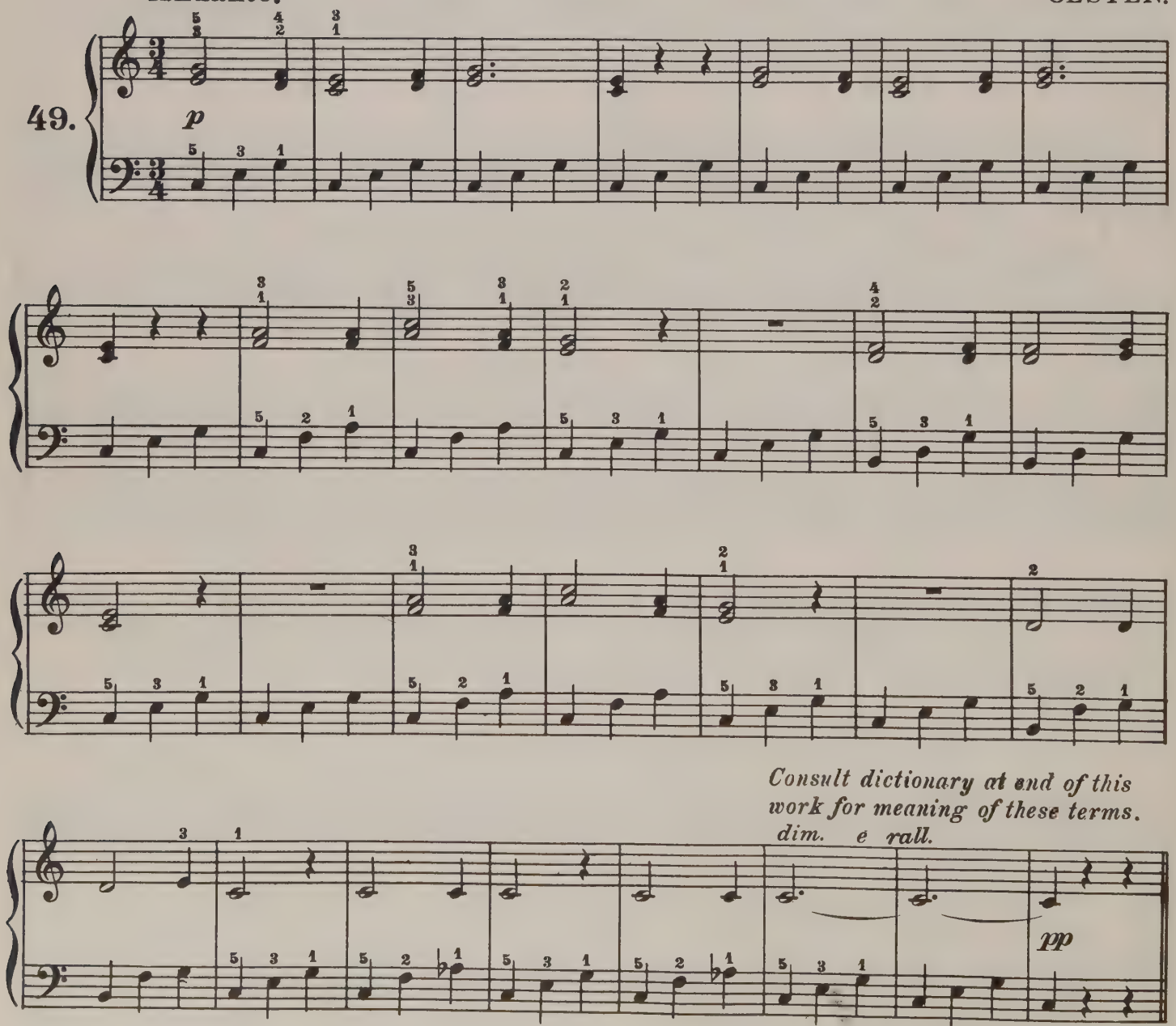


Play slowly and softly. Upper fingering for right hand. Lower for left. Play each measure 20 times, each hand alone. The two notes must be struck exactly together, as if one note. Quiet hand. Loose wrist.

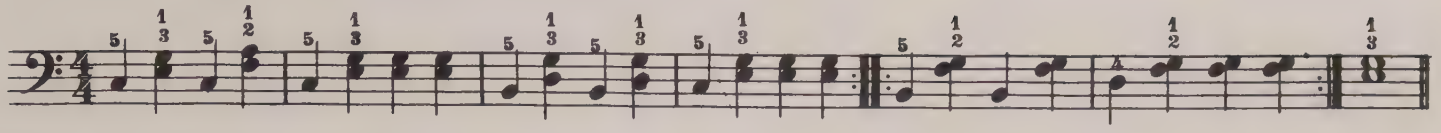


Recreation.

Andante. OESTEN.



Preparatory exercise in double notes for left hand.

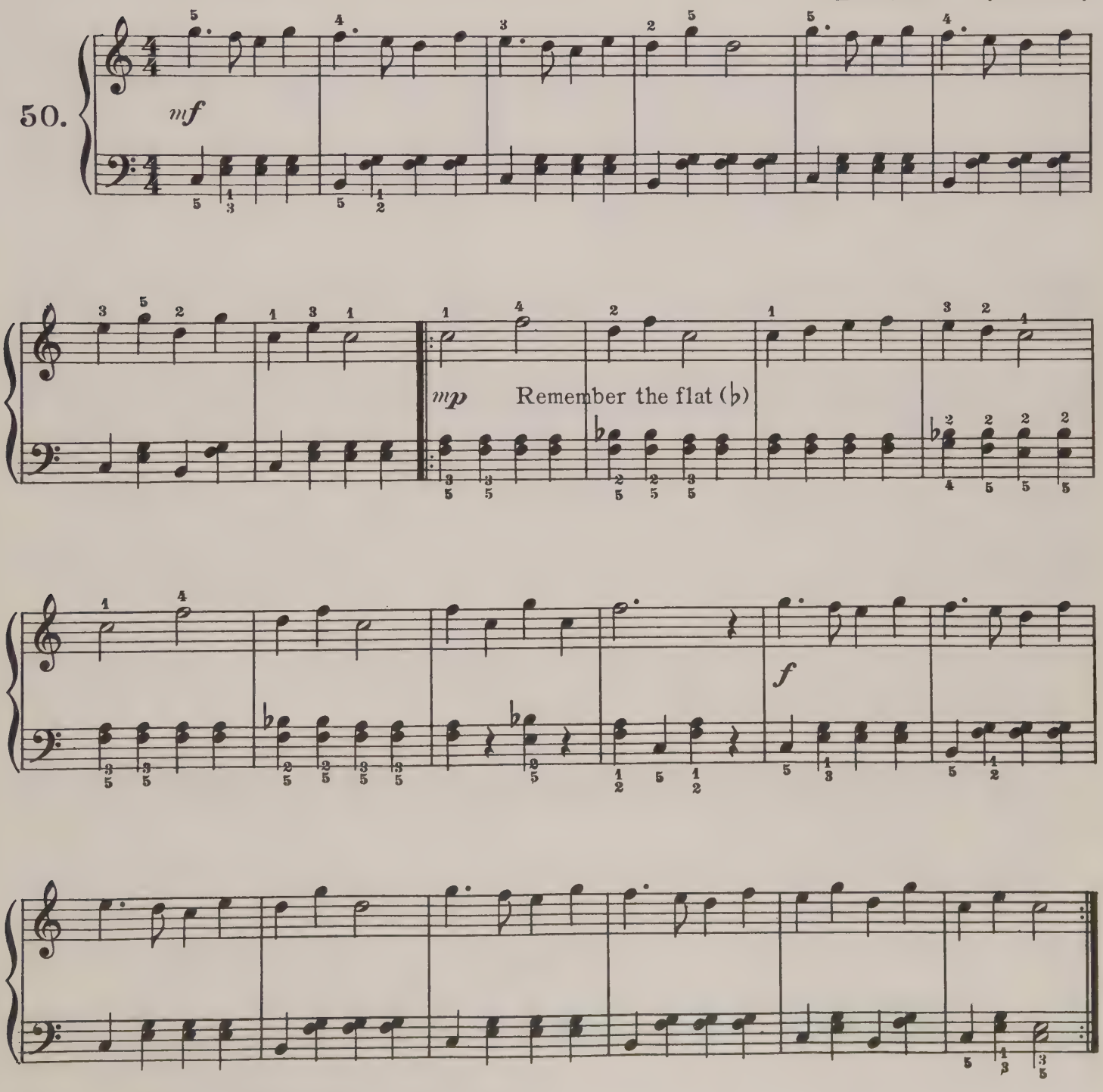


No 50 introduces dotted quarter notes. The dotted quarter receives a count and a half, and the eighth, which follows it, is struck on the last half of the second count.

Right and Left March.

EDWARD M. READ.

50.

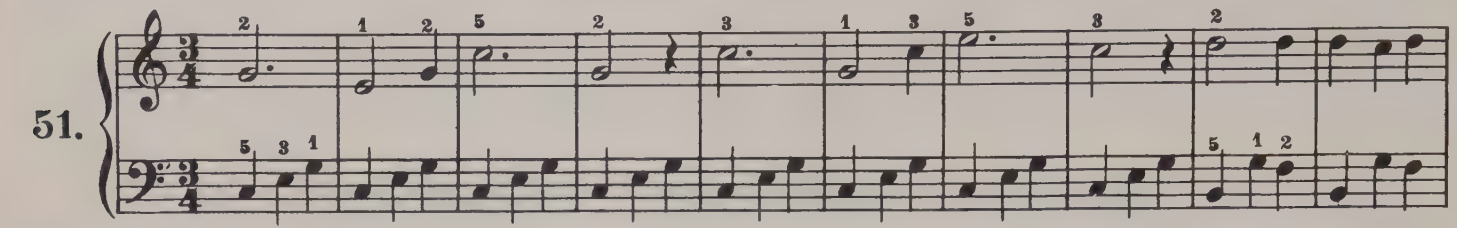


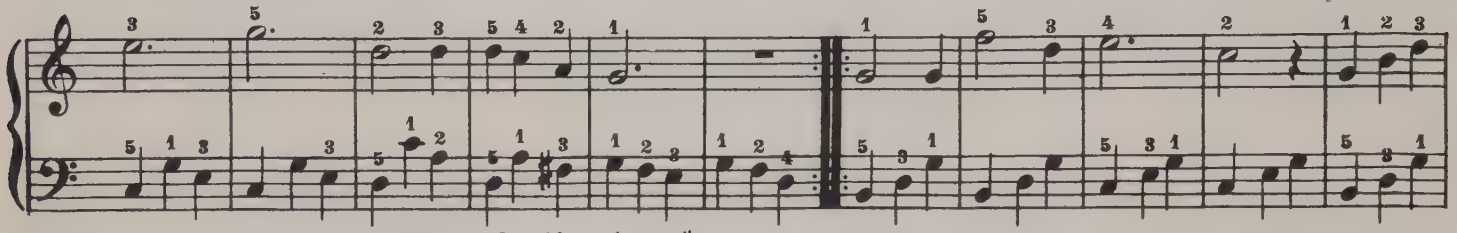
Right and Left March is published in sheet form.

In No 51 the hands (especially the right) use a more extended position, and change oftenerthan in any previous exercise. We also use two new notes, *A* and *B♭* for the right hand. Be very particular about the fingering.

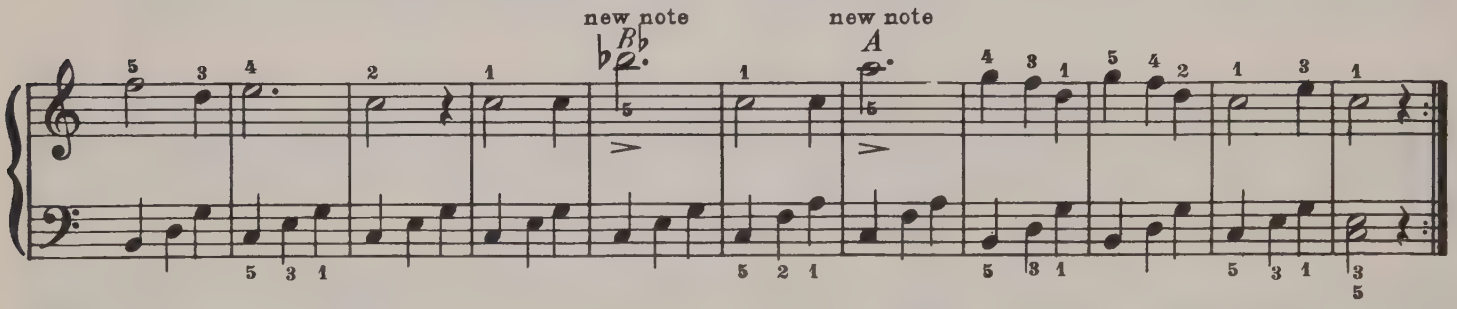
from KÖHLER, Op. 190.

51.





Look out for the sharp♯



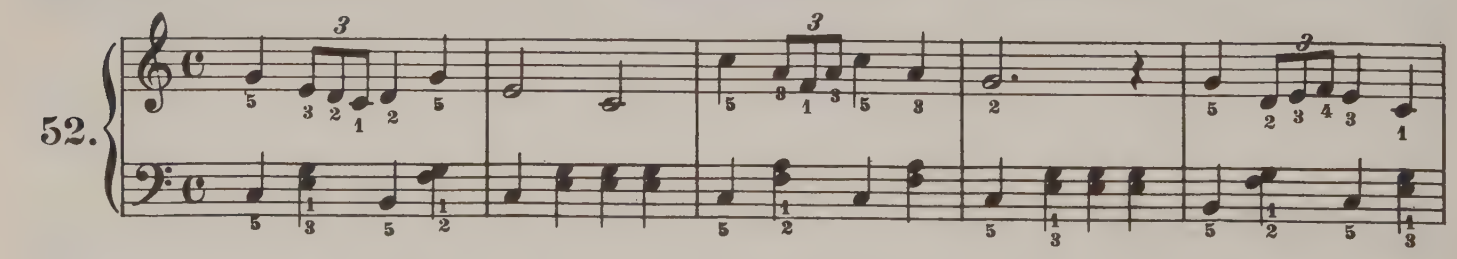
Triplets.

In the following exercise, the triplet is used. A triplet is a group of three notes played in the time usually given to two of the same kind of notes. They are designated by a figure *3* above or below. A triplet of eighth notes is equal to one quarter, a triplet of sixteenths is equal to one eighth etc.

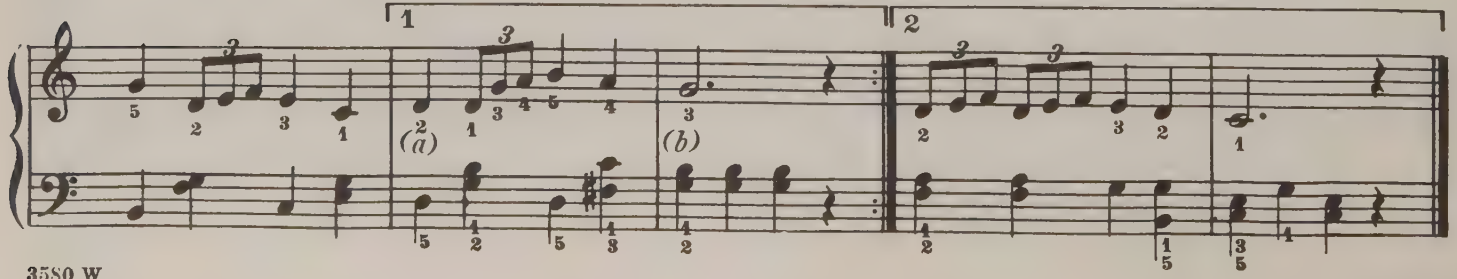
March Etude.

Be sure to omit measures *(a)* and *(b)* when repeating.

52.



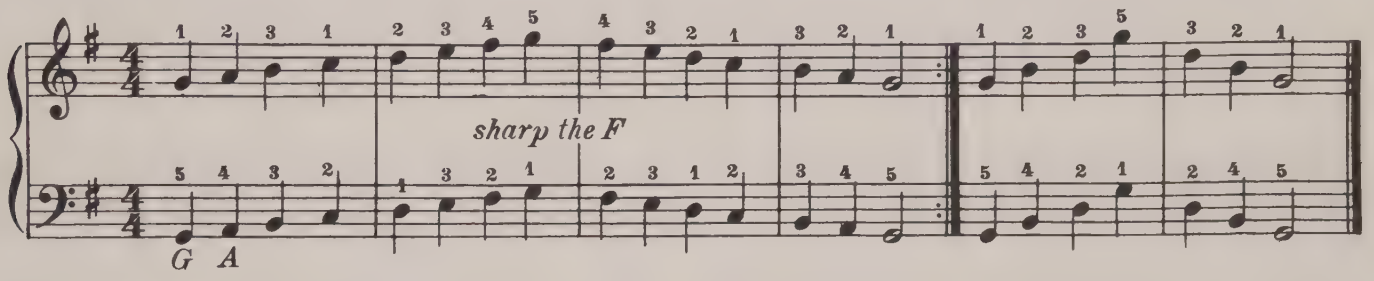
omit these two measures when repeating.



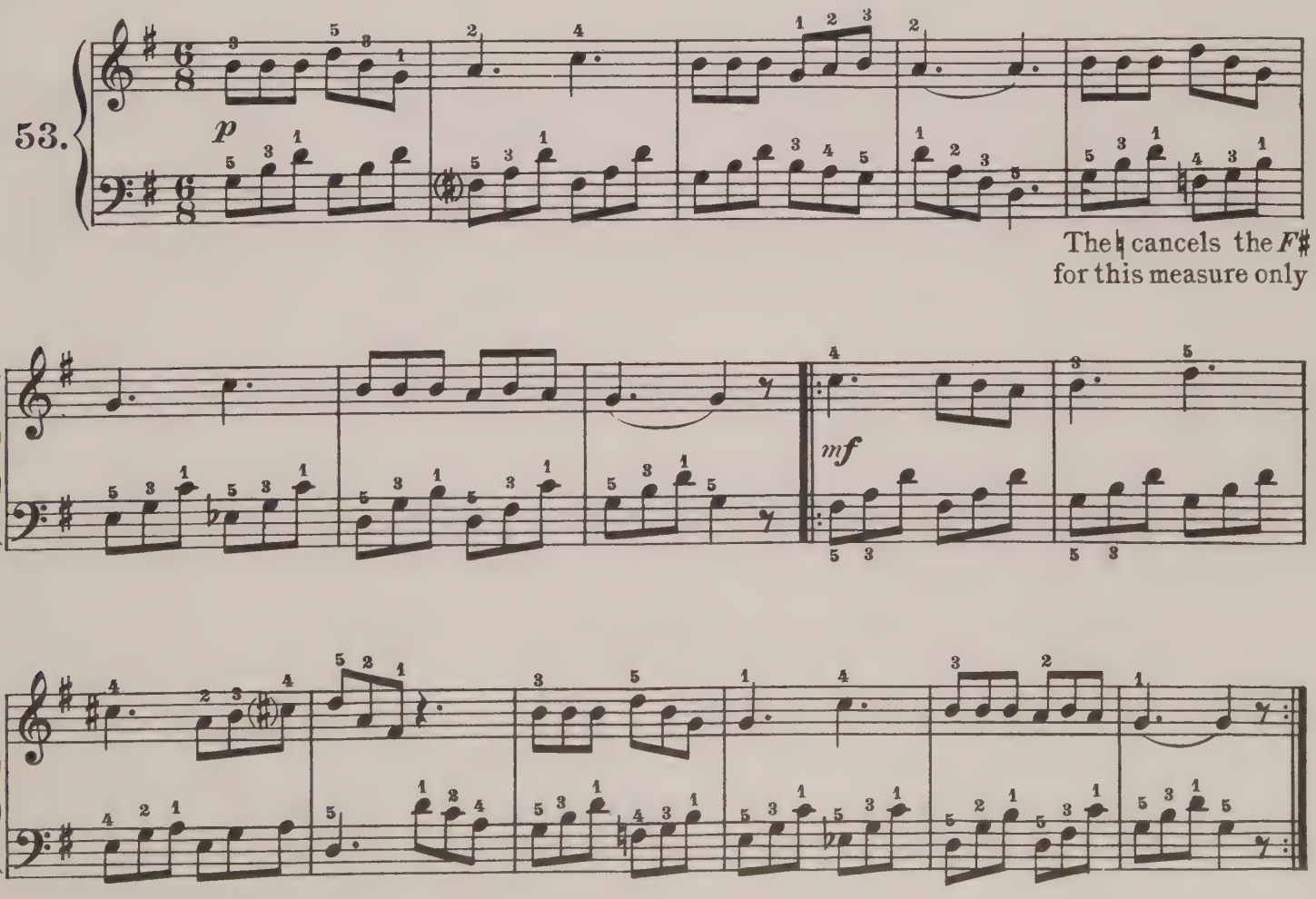
When a Composition is in the key of G major, all the F's must be sharped. In such cases the sharp is placed at the beginning of the piece and is called the signature. In No 53 the signature is one sharp, and you will notice that it is placed on the *F* line

Scale of G Major.

Observe the same care in passing the thumb under, and the fingers over, as in former scale. Observe also that *F* is played sharp is this scale.



This exercise is written in $\frac{6}{8}$ time, which means there are six eighth notes to the measure, and an eighth note receives one count. A quarter will receive two counts, and a dotted quarter three.



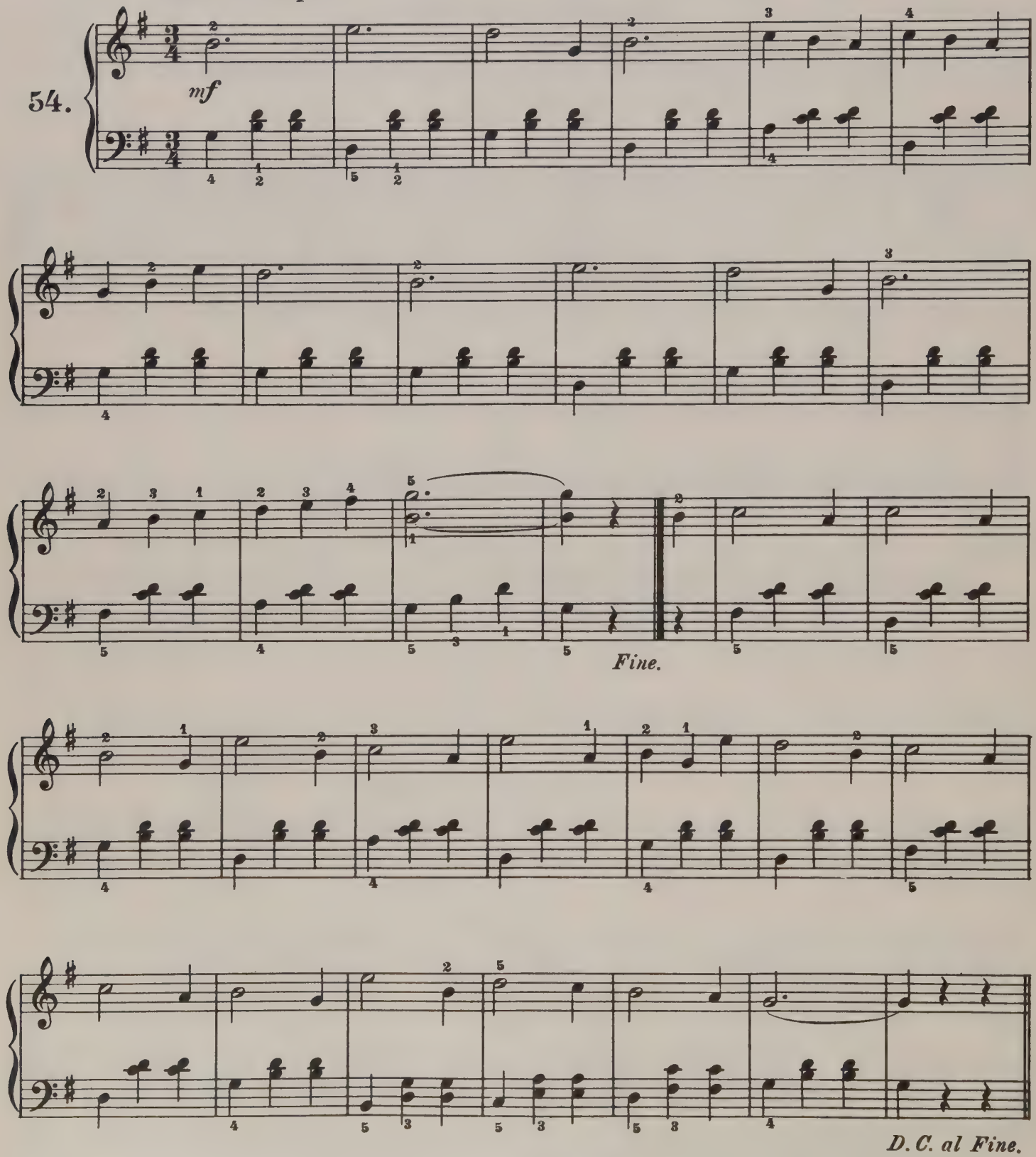
Tiger-Lily Waltz.

Practice left hand alone until it is easy to get the low *D*.

GEO. L. SPAULDING.

Waltz tempo.

54.



Tiger-Lily Waltz is published in sheet form.

3580 W

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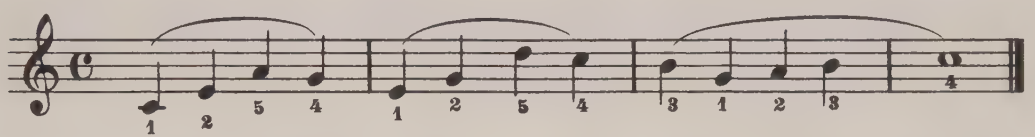
Phrasing.

Now that some proficiency has been attained in note reading, and the pupil begins to feel "at home" with the piano, he must begin to think *how* he plays. It is not enough to merely play the spots on the paper which we call notes, give them their proper value, and use the correct fingering. Nor is all mastered when he observes the expression marks, although that is an important step toward the goal. We wish to say something now about phrasing

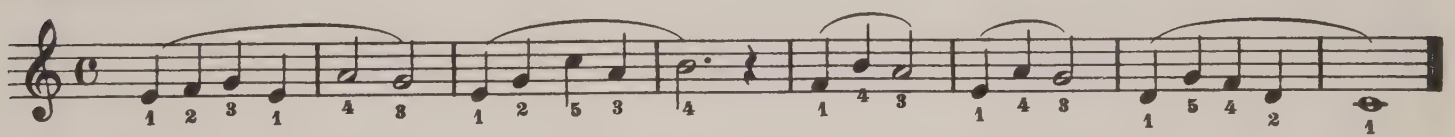
Phrasing in music is somewhat like punctuation in a language, and a phrase might be called a musical sentence, short or long as the case may be. To phrase properly is to bring out these musical ideas, and avoid running them together. Take for instance the following melody:



The first measure is a complete idea, the second an imitation of the same. The third you will discover if you play it alone is *not* a complete idea, and requires the next note to make it so. Phrases are usually marked with a curved line or slur as in the above example. All the notes should be played legato (smoothly and connectedly) except the last of each phrase, which should be separated from the note following it, just enough to break the legato effect.

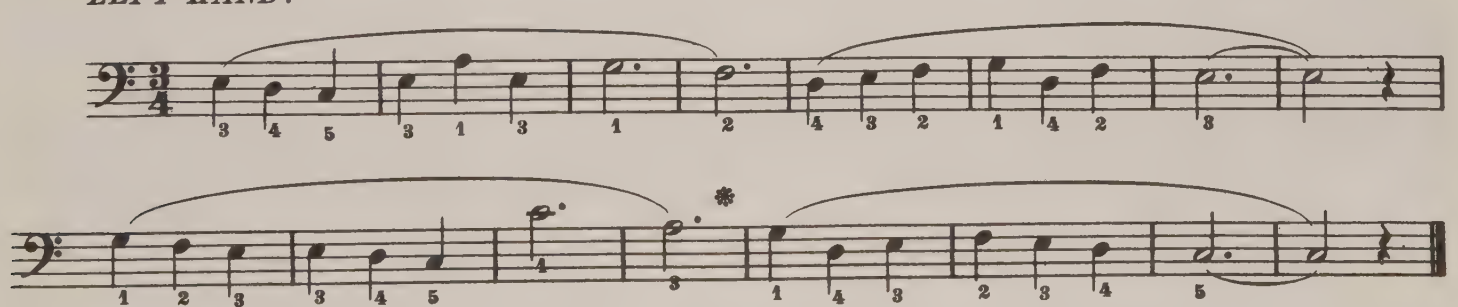
Play the following examples with special attention to the phrasing:

RIGHT HAND.

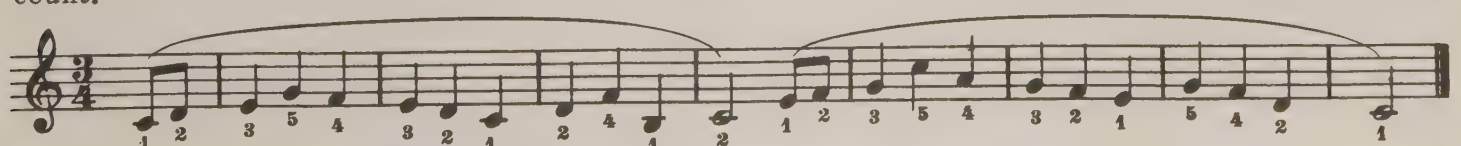


At ❋ in the following exercise, the changing of the position of the hand will serve to mark the end of one phrase and the beginning of another.

LEFT HAND.



Musical Compositions do not always begin on the first count of a measure. The following example begins on the third count, which is unaccented. The accent in $\frac{3}{4}$ time is always on the first count.

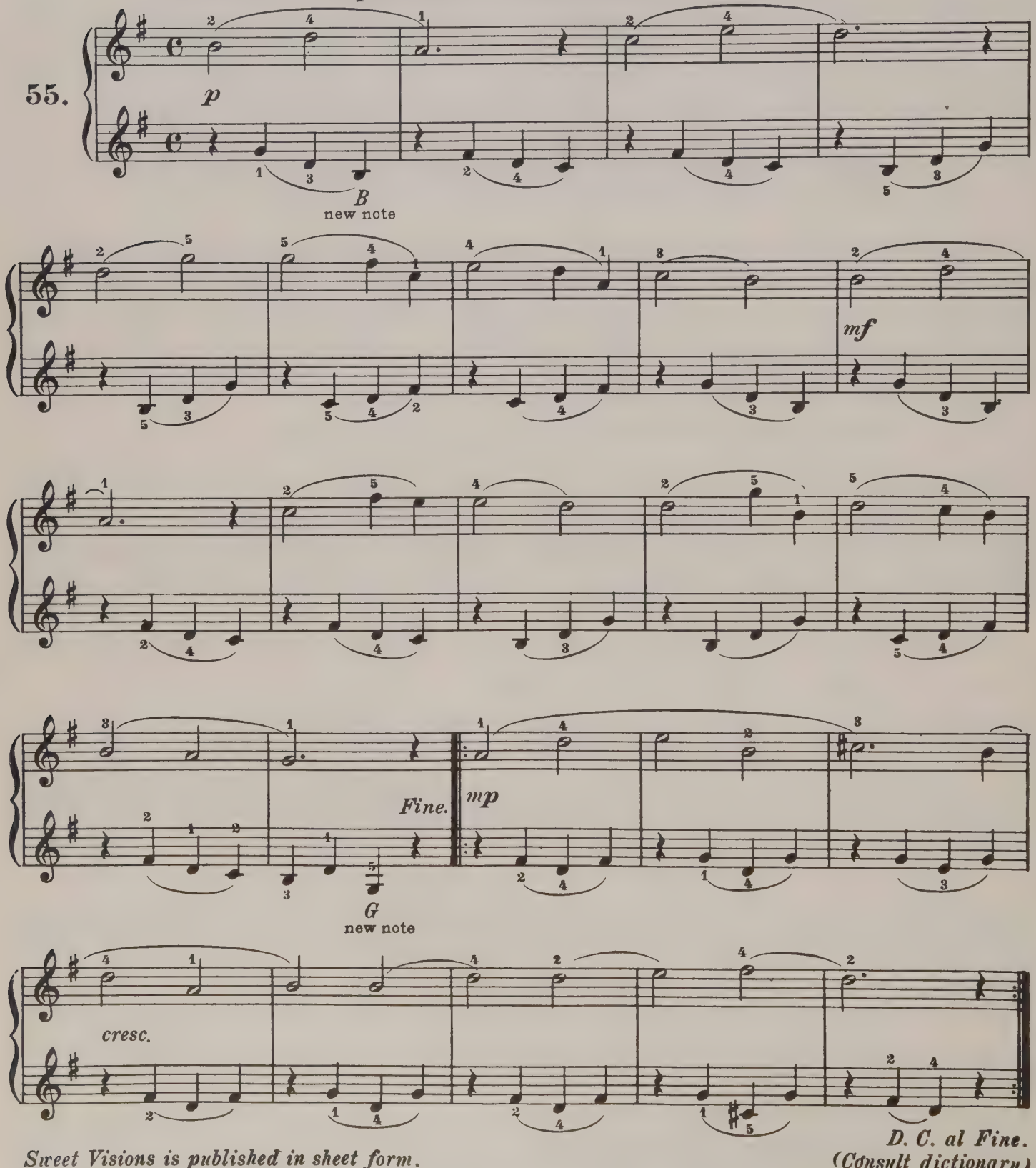


"Sweet Visions."

Both hands frequently play from the same clef, as in four hand arrangements. In the following recreation the treble clef is used throughout.

CARL RICHTER.

Andante con espressione. *(Consult dictionary for meaning.)*



D. C. al Fine.
(Consult dictionary)

Sweet Visions is published in sheet form.

3580 W

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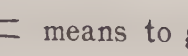
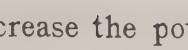
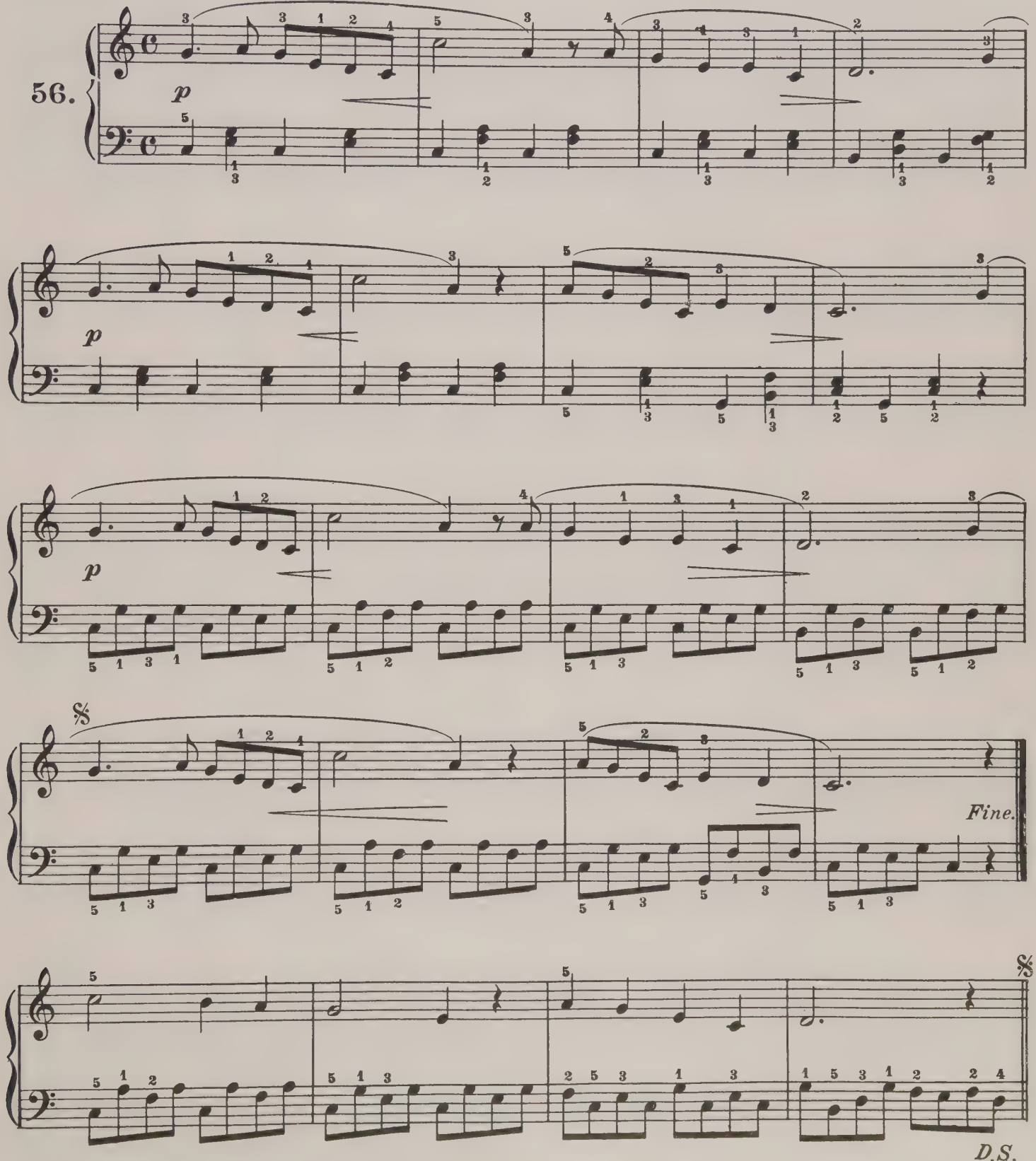
Massa's in de Cold, Cold Ground.

This mark  means to gradually increase the power of tone, and this  to gradually diminish it.

Rather slow. HENRY WEBER.



This composition may be had in sheet form.

3580 W

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Spring Song.

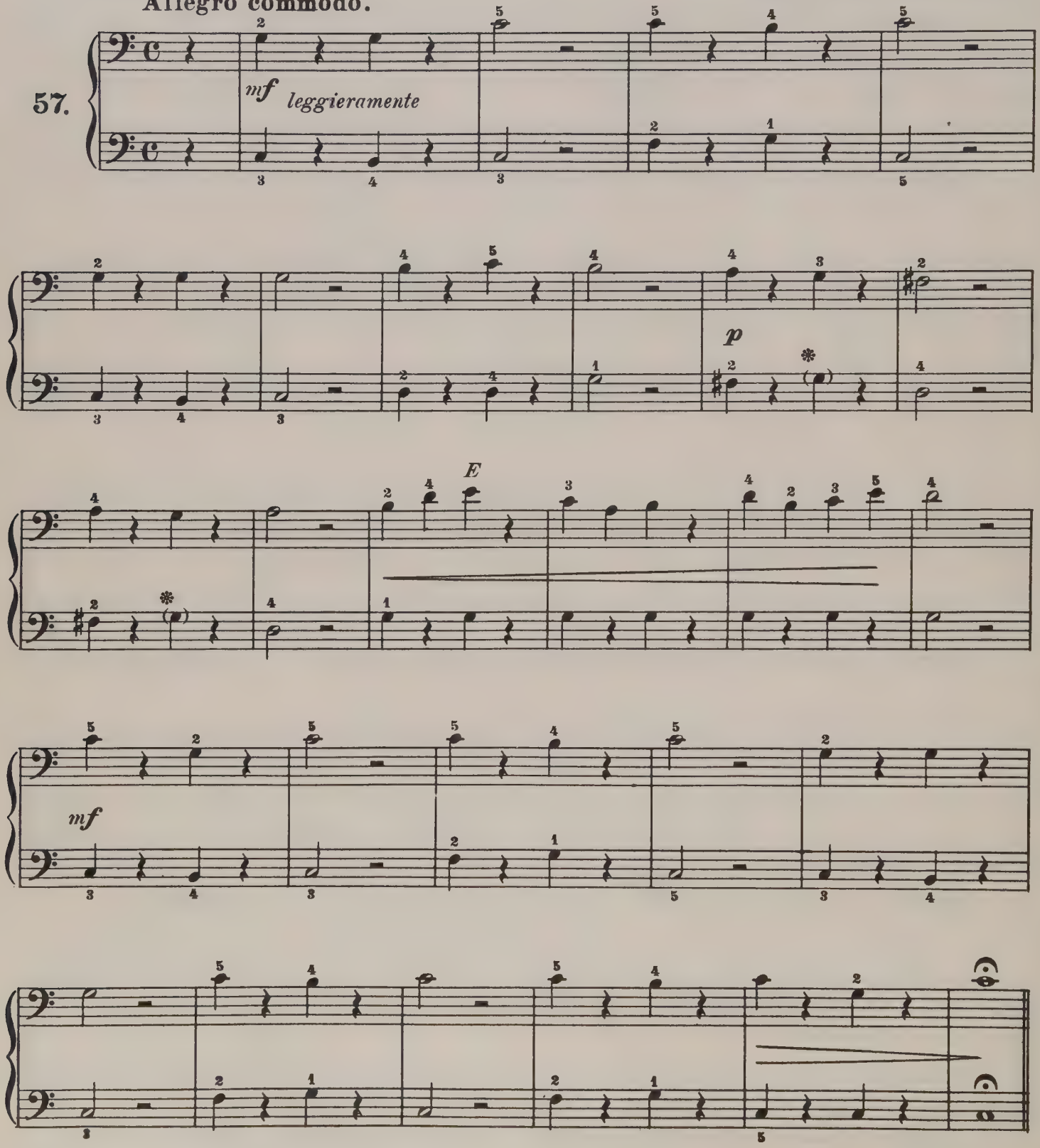
A charming little duet. The pupil should learn both secondo and primo and alternate with the teacher in playing them.

SECONDO.

HEINRICH PFITZNER.

Allegro commodo.

57.



* *Both hands having same note, do not play the one in ( ).*

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Published by Willis & Co.

Spring Song.

PRIMO.

Always consult dictionary for meaning of new terms.

HEINRICH PFITZNER.

Allegro commodo.

57.

mf leggieramente

p

mf

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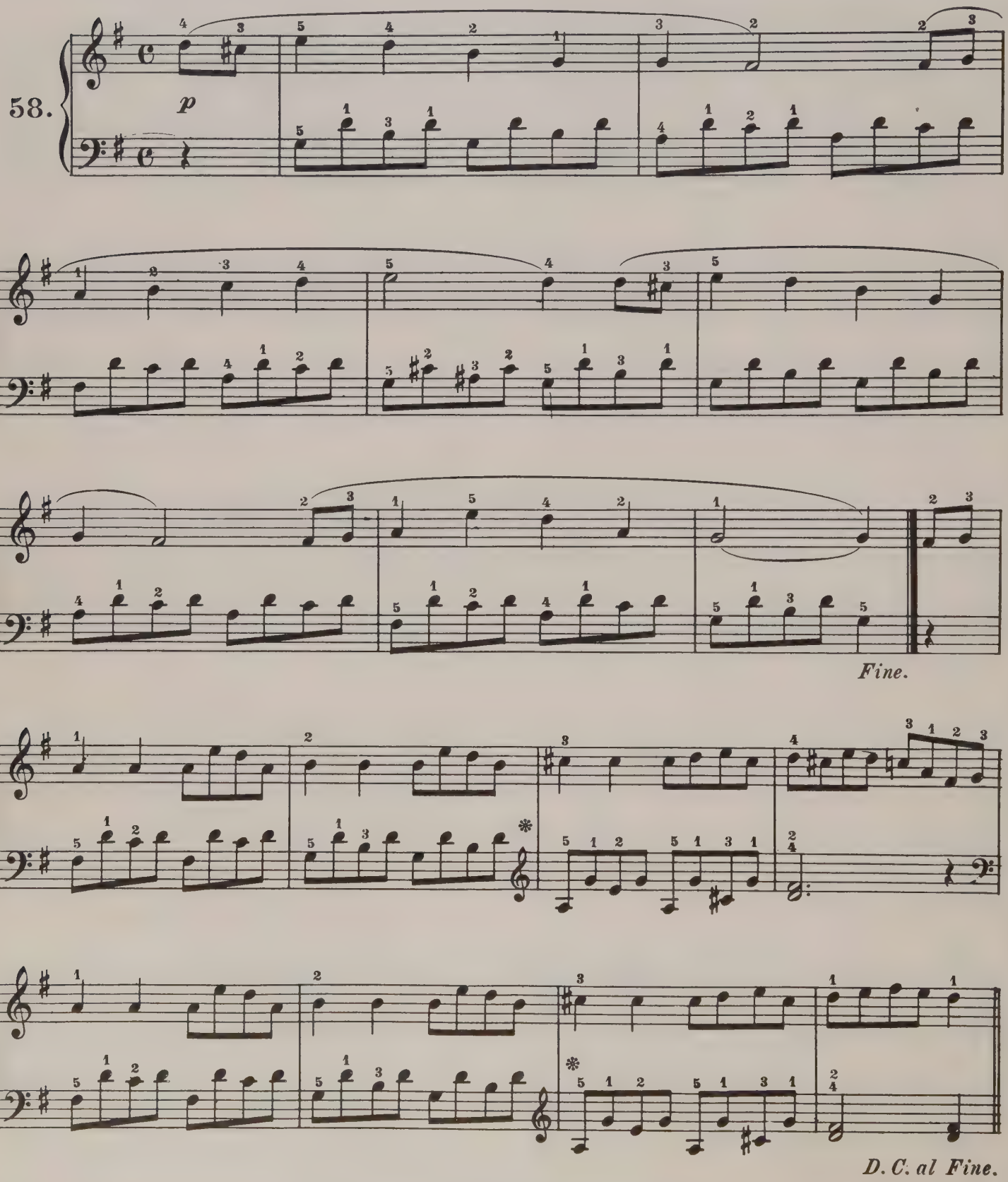
At Sunrise.

At ✻ in the following recreation the left hand plays two measures from the treble clef. Notice that this piece begins on the fourth count.

GEO. L. SPAULDING.



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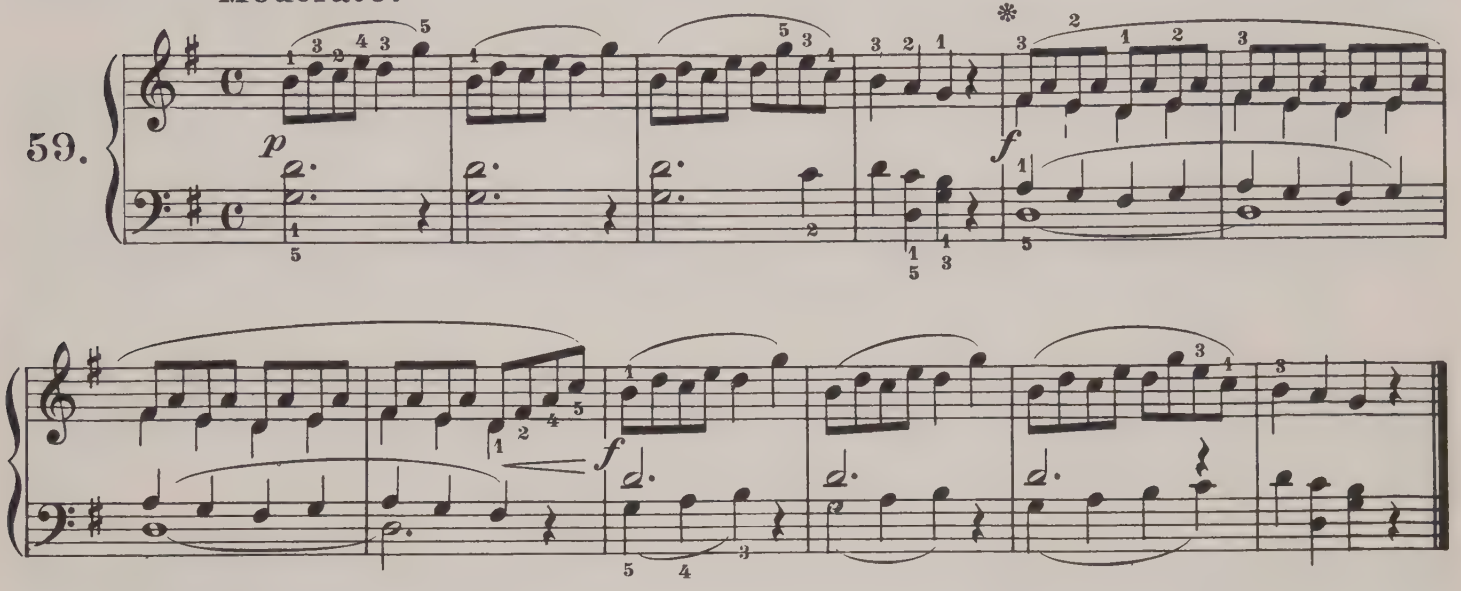
In the following study a slight difficulty will be found at ✻. The quarter notes in the right hand must be held firmly while the eighths are being played. And in the left hand part, at the same place, the two whole notes (tied together) while the quarters are being played. The best way to accomplish anything of this nature is to practice the parts separately.

GURLITT.

Moderato.

59.

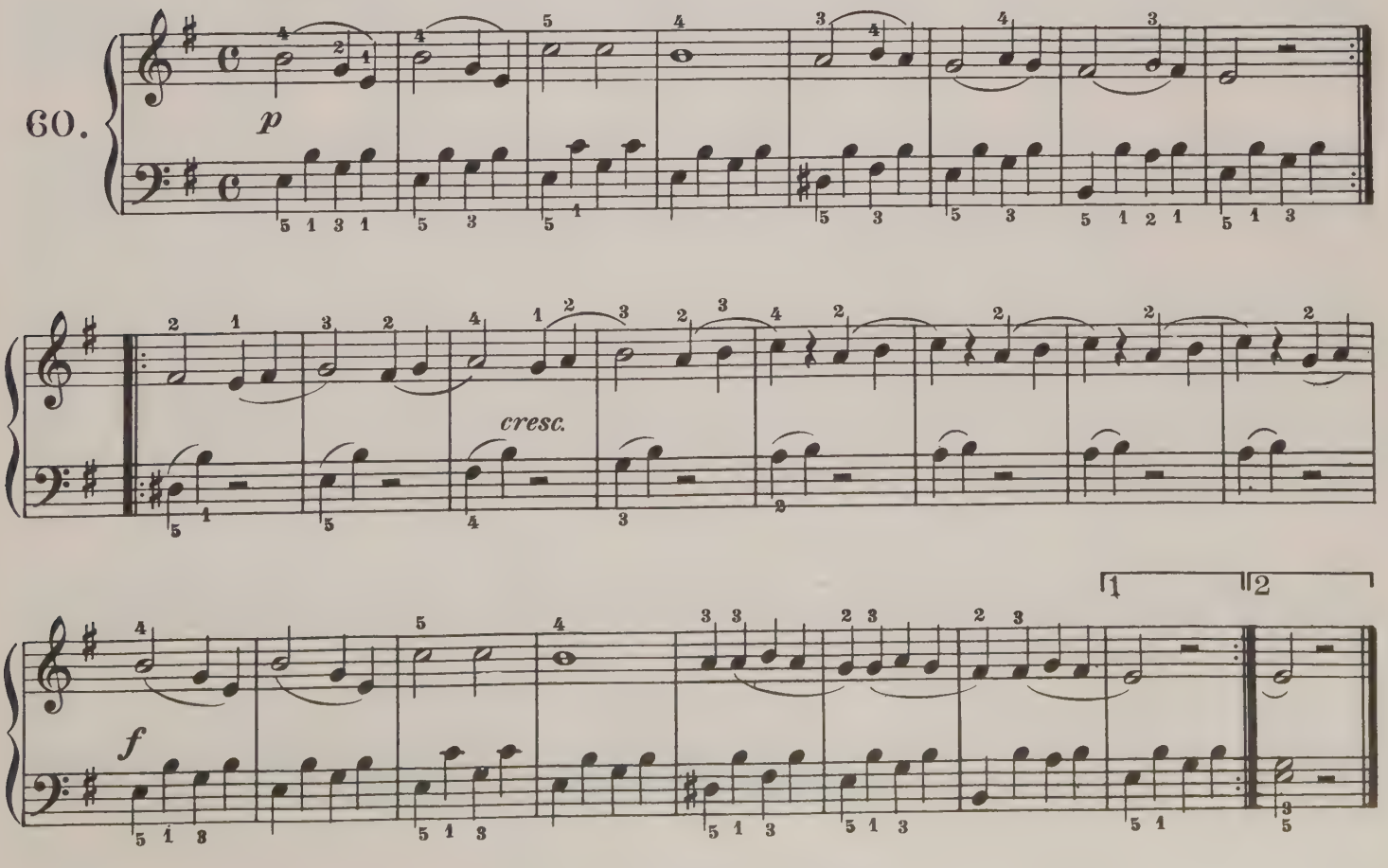


Find out what *cresc.* means.

GURLITT.

Andante.

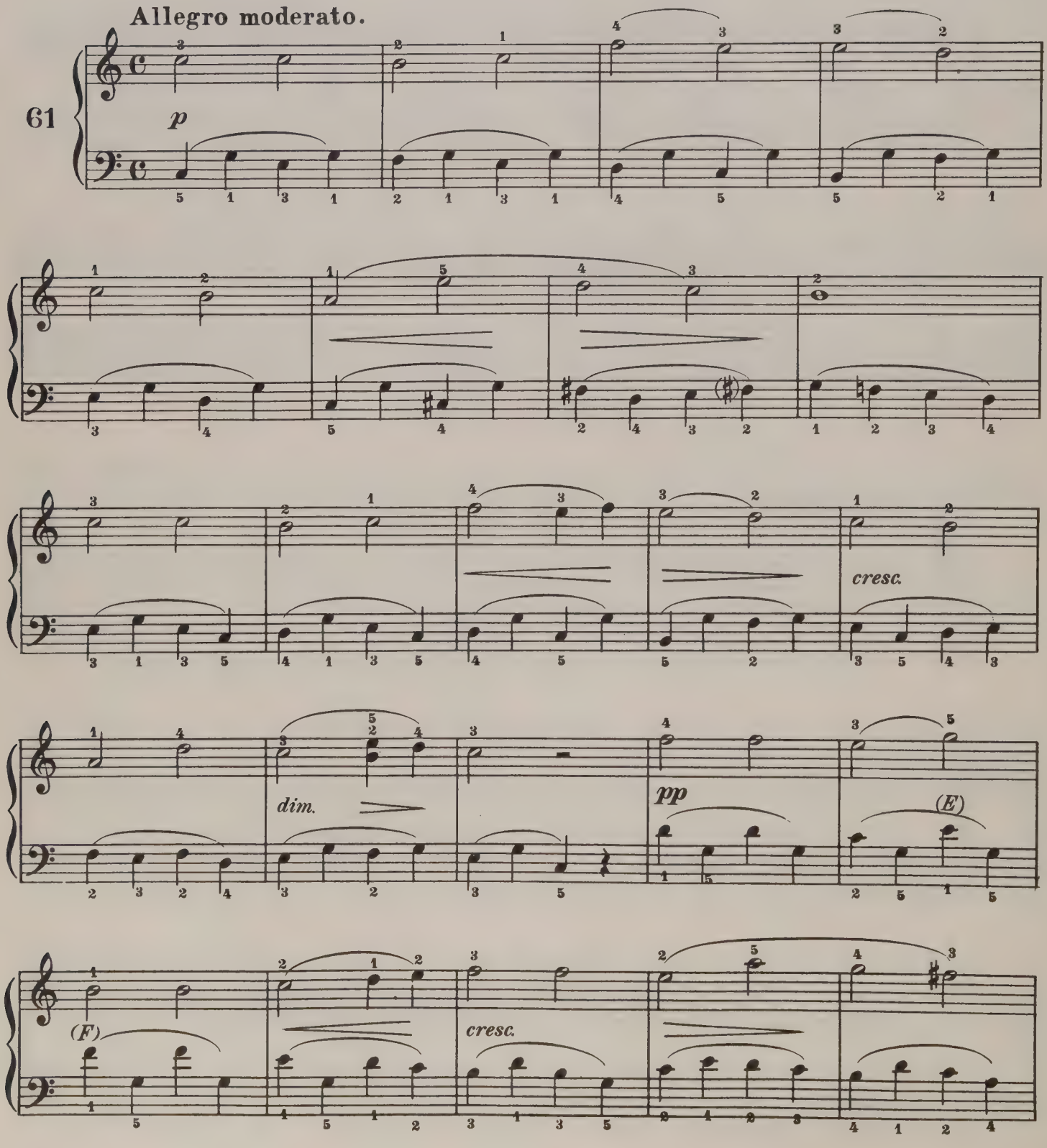
60.



Sonatina.

№ 61 is from *The Easiest Sonatina Album* by Franz Hoffman, published by W. H. Willis & Co., Price 65 cts. This work is recommended to teachers who wish to use more of this form of composition.

BIEHL.



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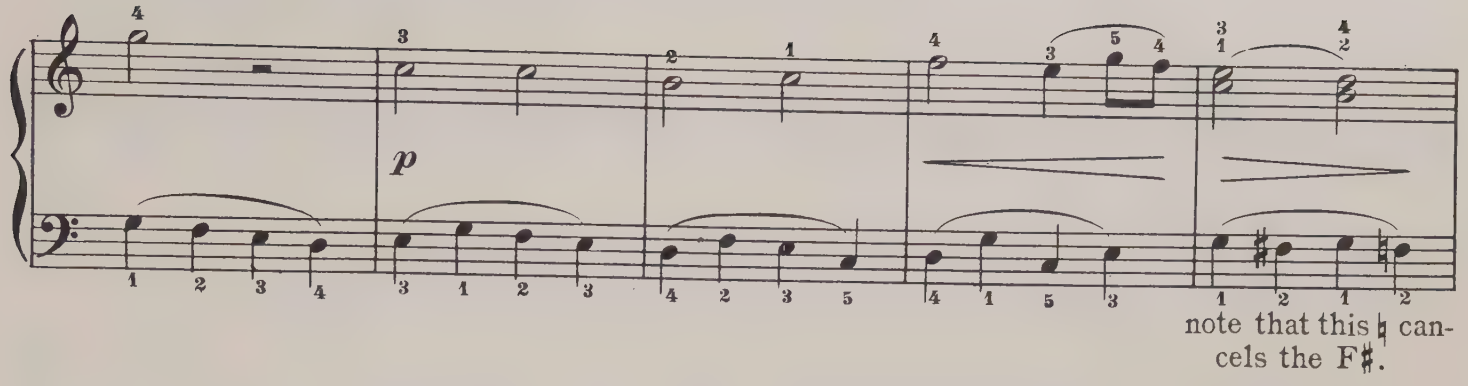
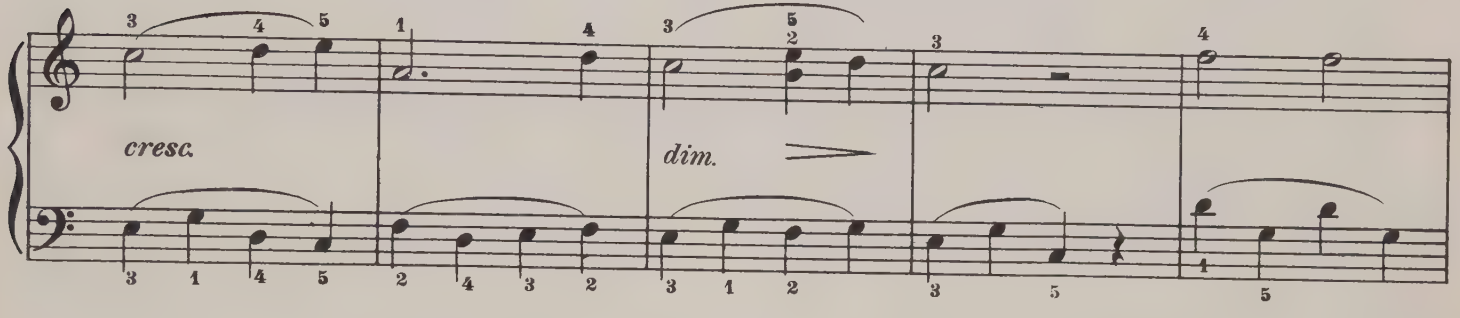
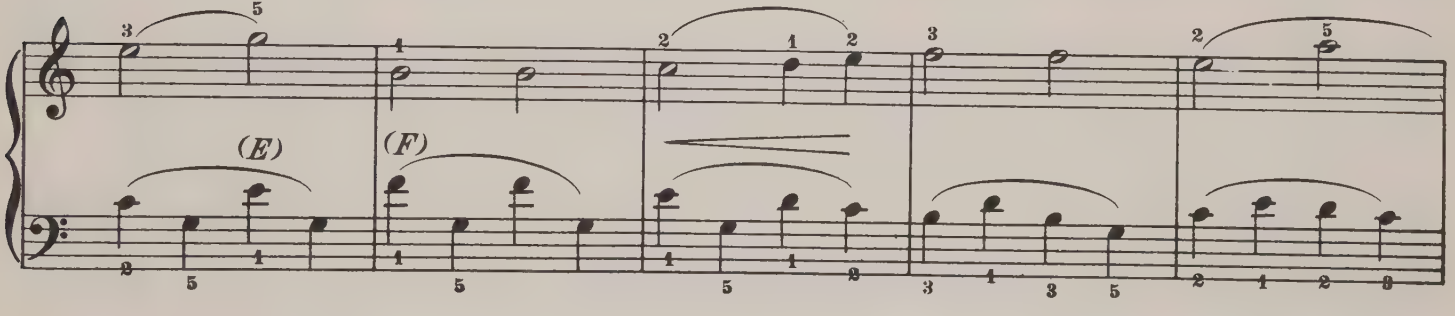
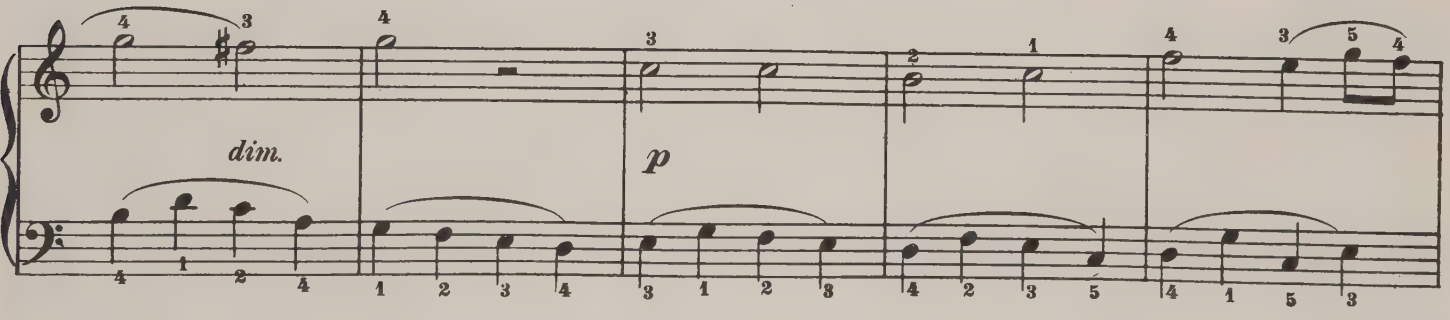
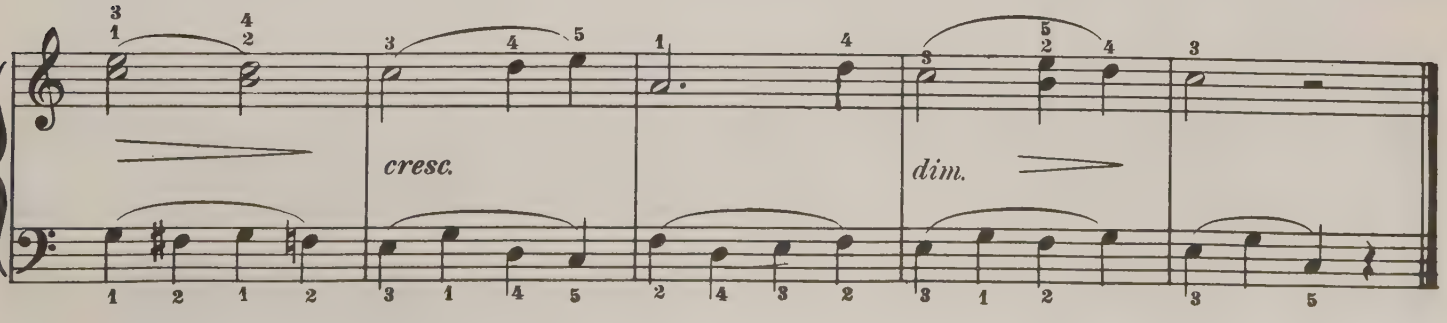


note that this ♮ cancels the F♯.

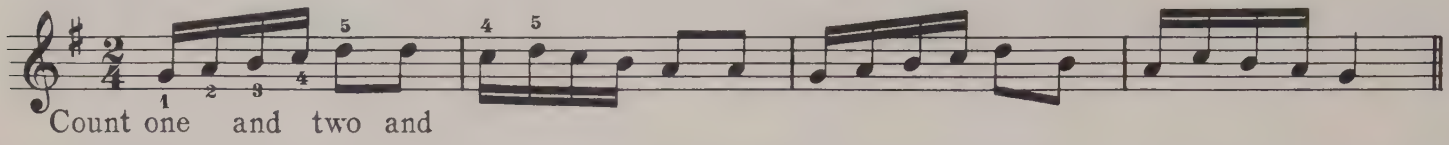








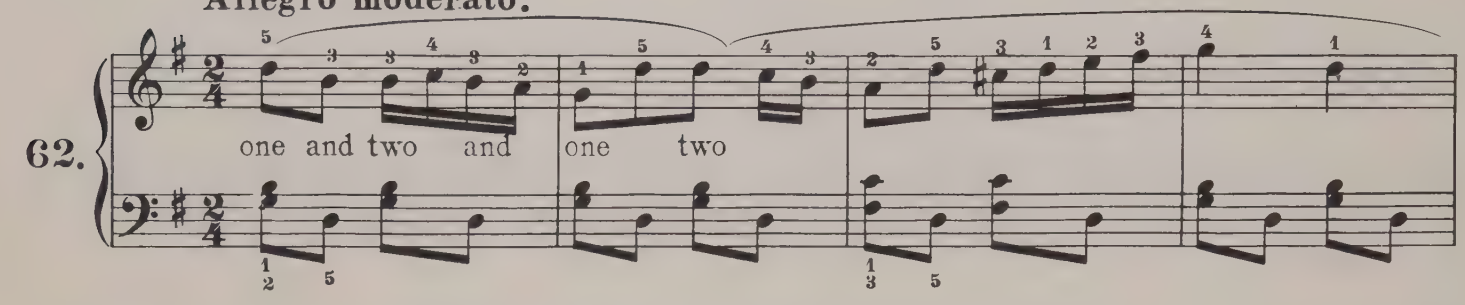
Sixteenth notes are now to be introduced. Practice them slowly at first. Four sixteenths equal one quarter, and two sixteenths equal an eighth.

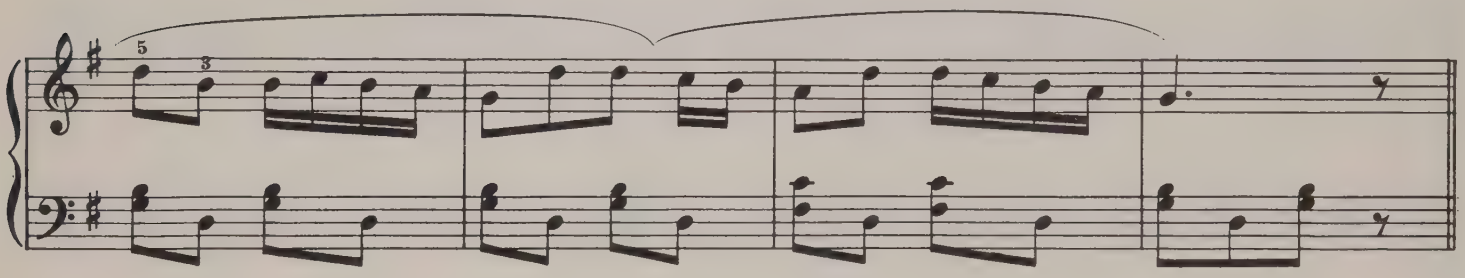


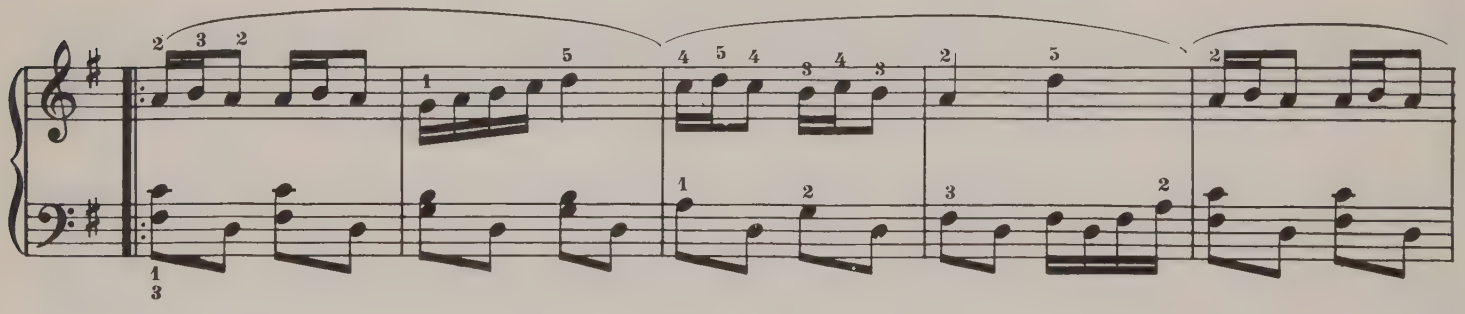
Rondo.

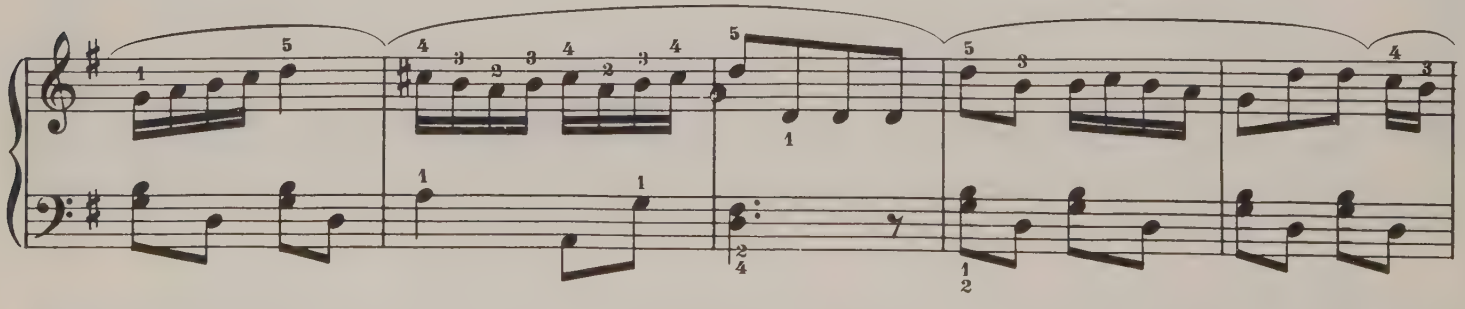
Allegro moderato.

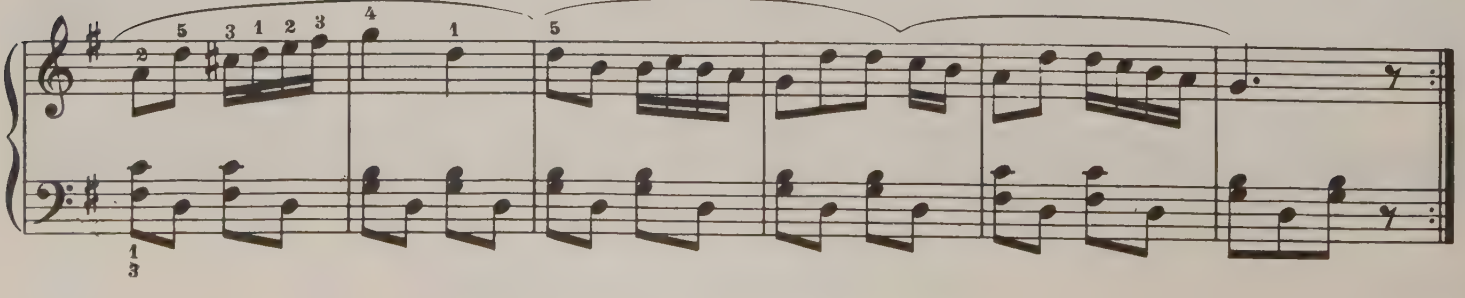
62.





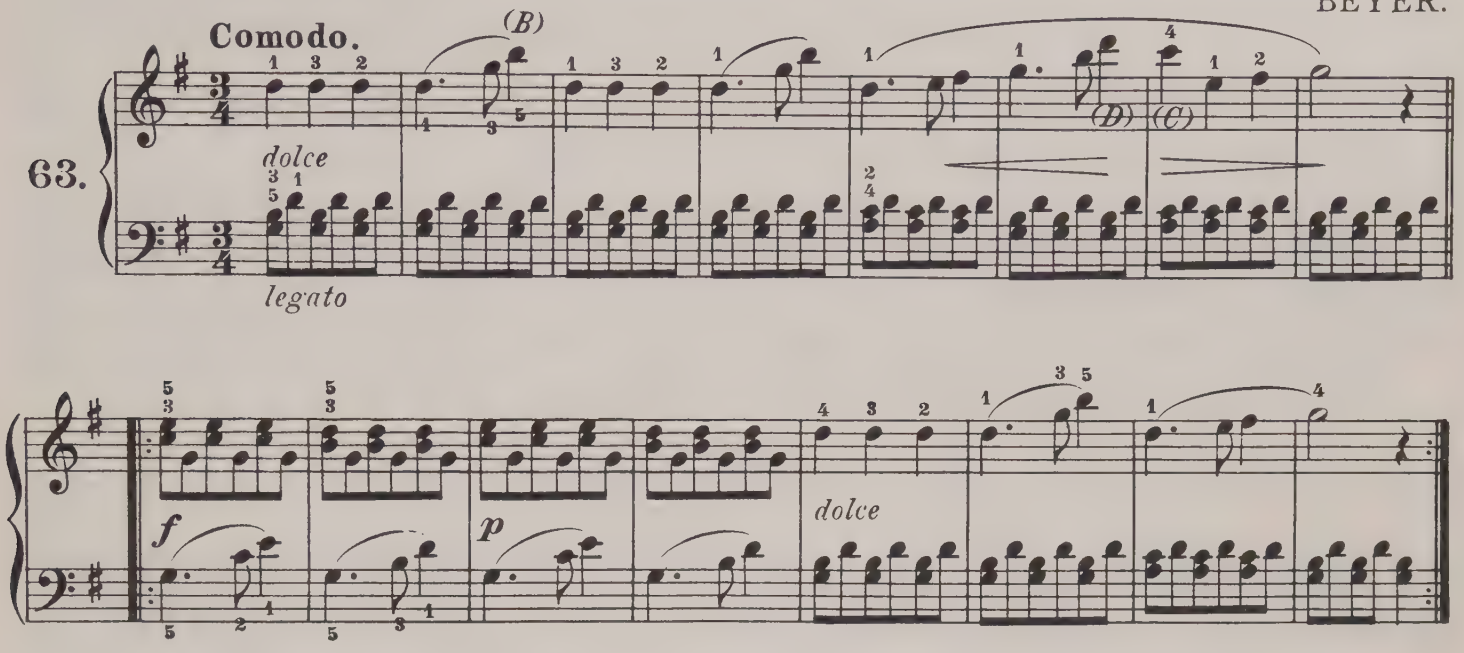






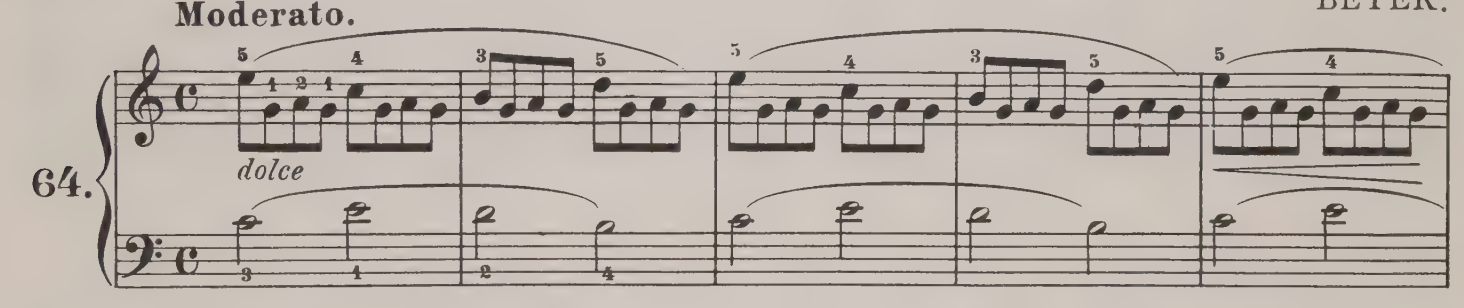
In № 63 make a decided difference between the portion marked *f* and the one marked *p*. Find out what *dolce* means.

BEYER.

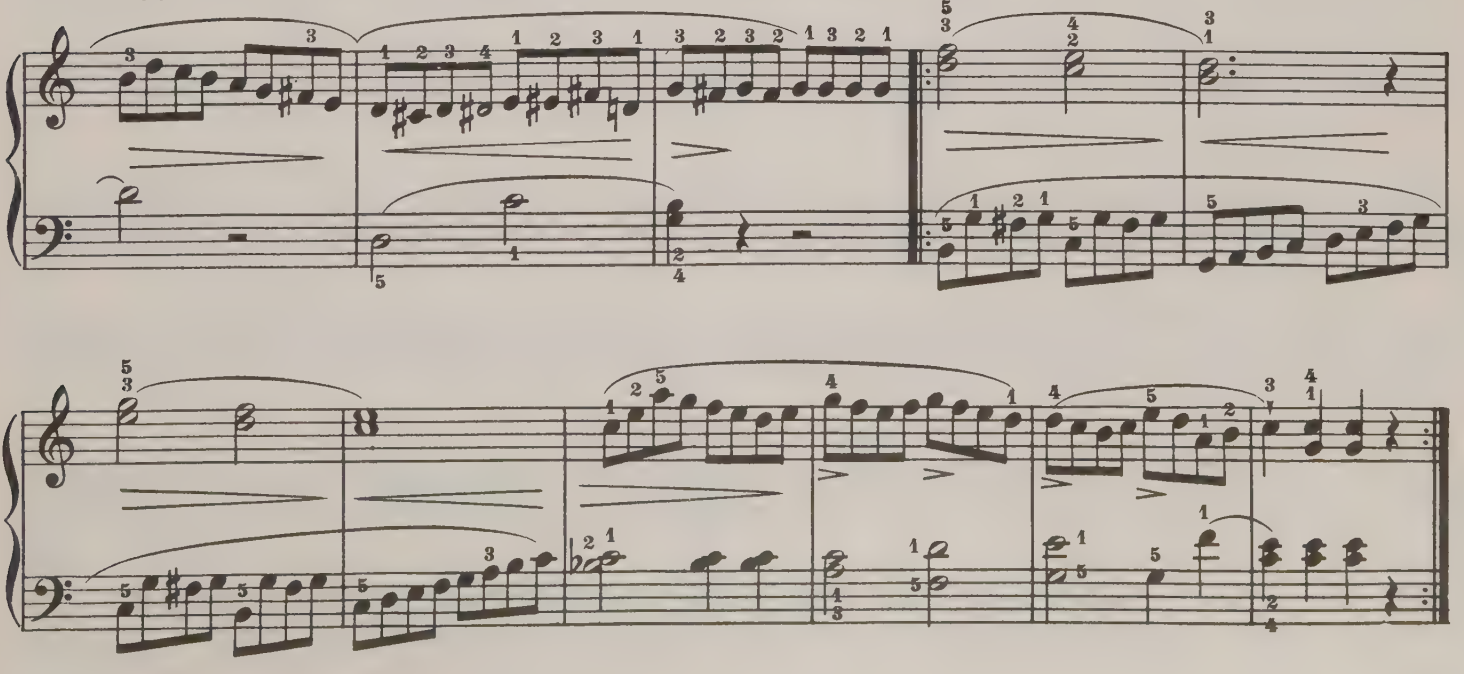


Be observant of the phrasing marks in the following piece. Read the part carefully where the accidentals occur. This sign > means a little more accent on the note than would otherwise be given.

BEYER.



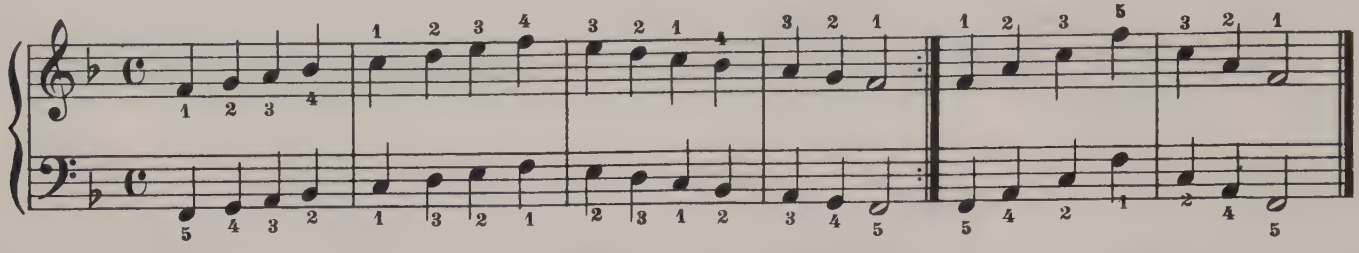
look out for the accidentals.



Scale of F Major.

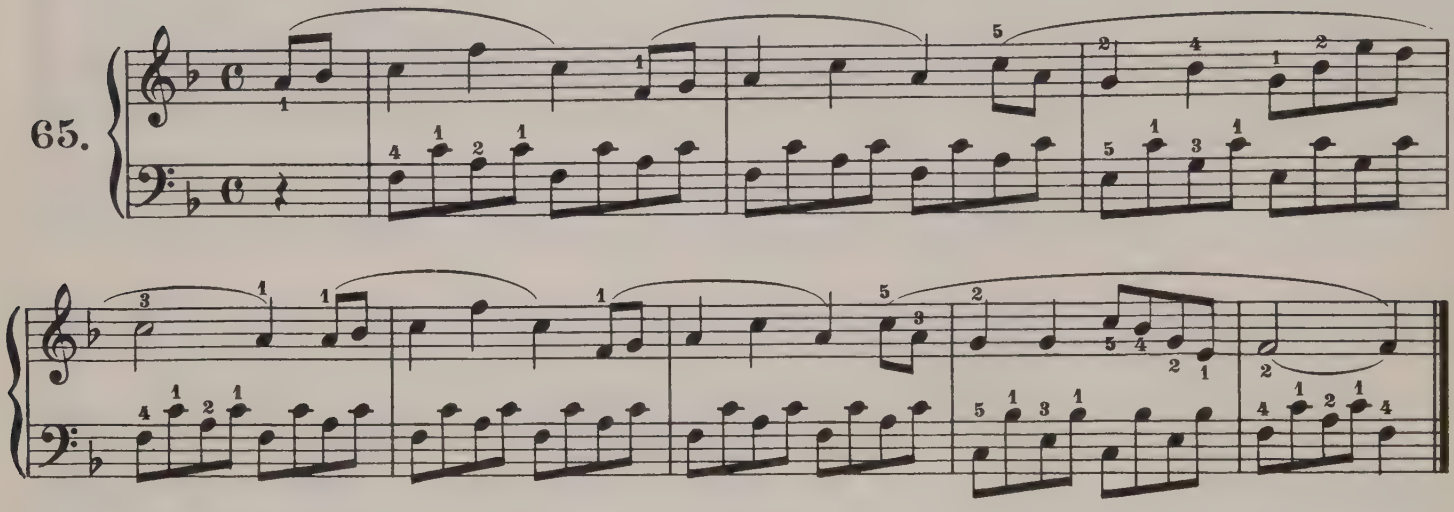
In the key of *F*, *B* is always played flat. The flat is placed at the beginning of the composition (upon *B*) and is called the signature.

The fingering of the scale of *F* major is different in the right hand part, from the other scales we have had. The thumb passes under the fourth instead of under the third.



Melody.

65.

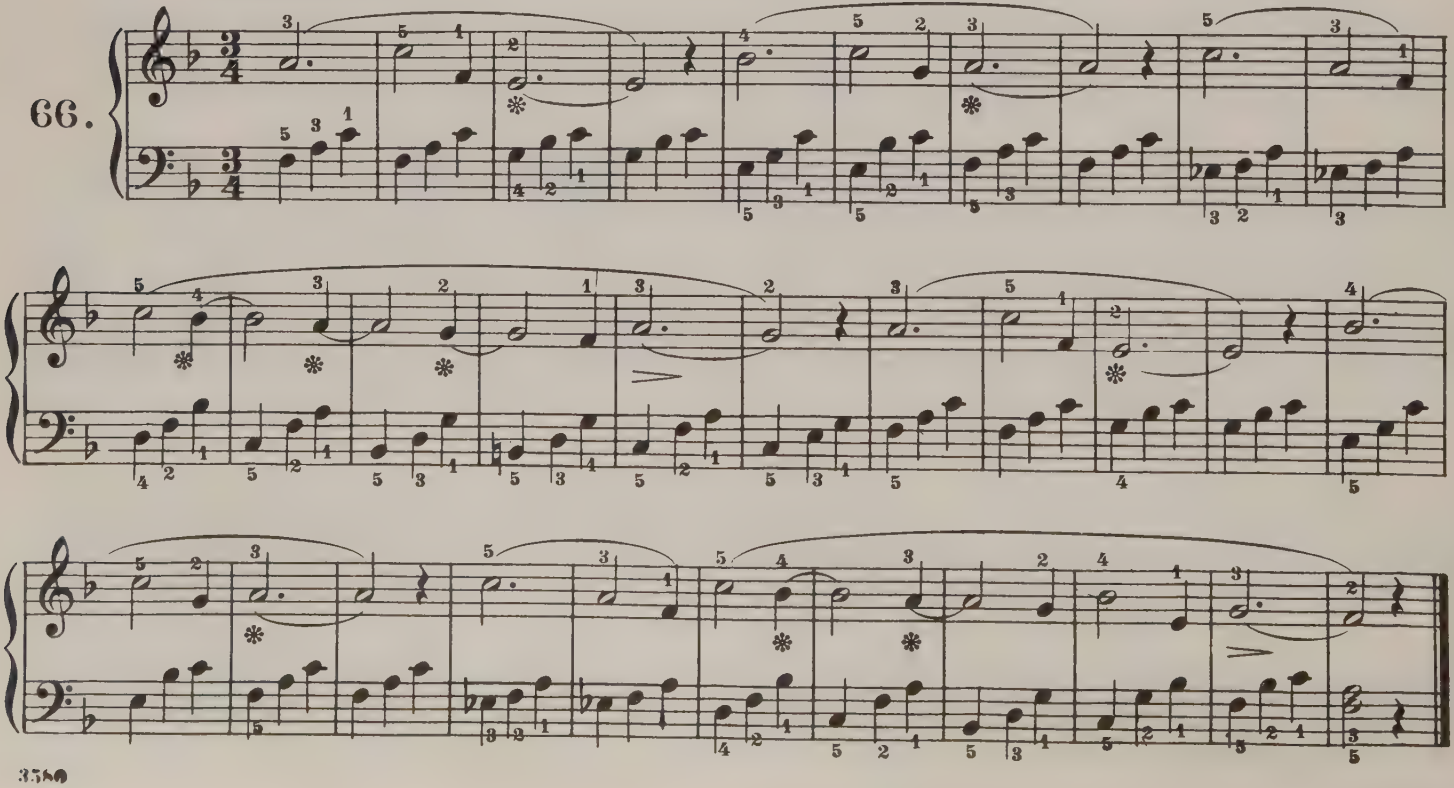


Observe the ties at ❋ in the following piece.

GURLITT.

Andante.

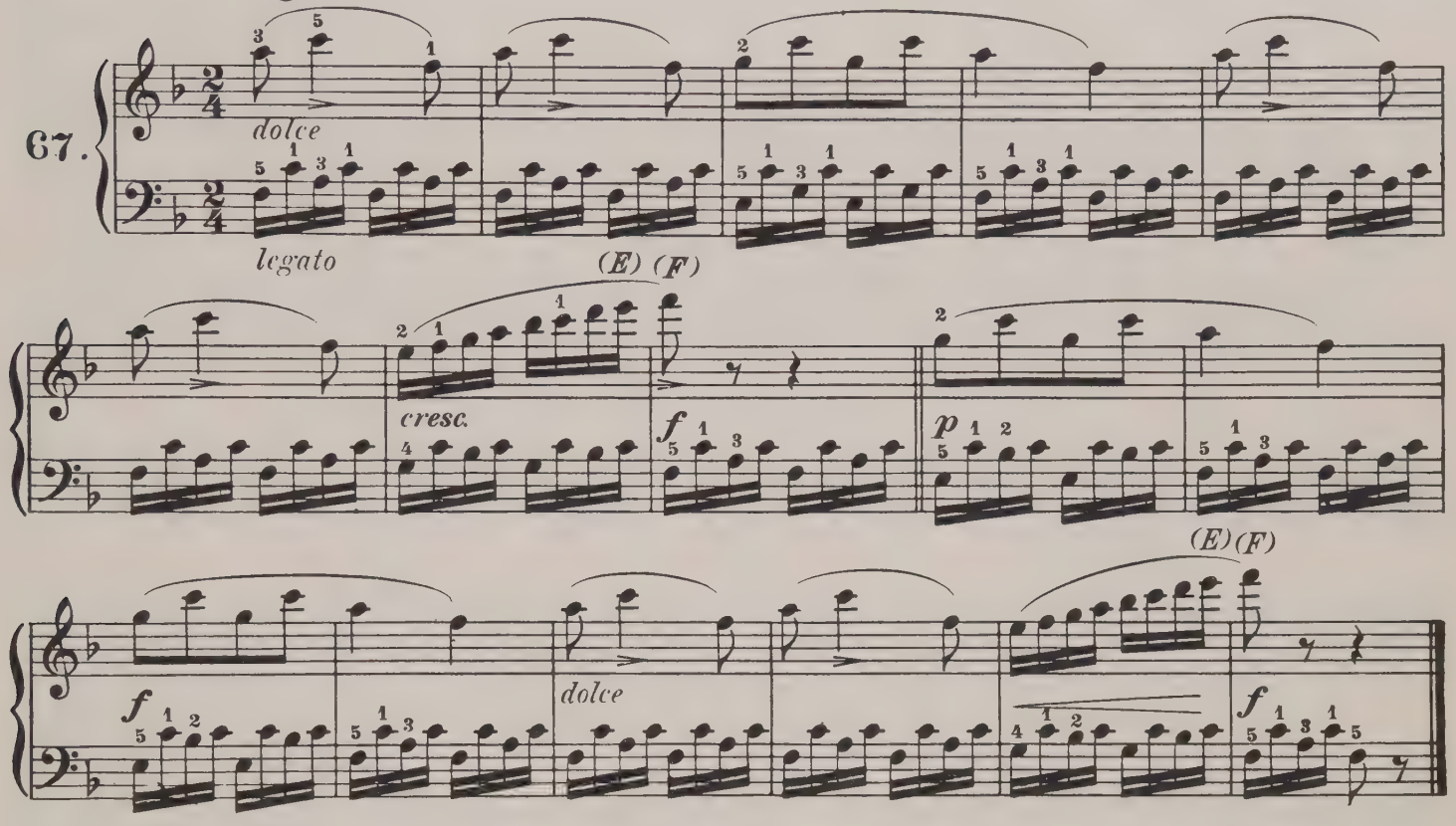
66.



Etude.

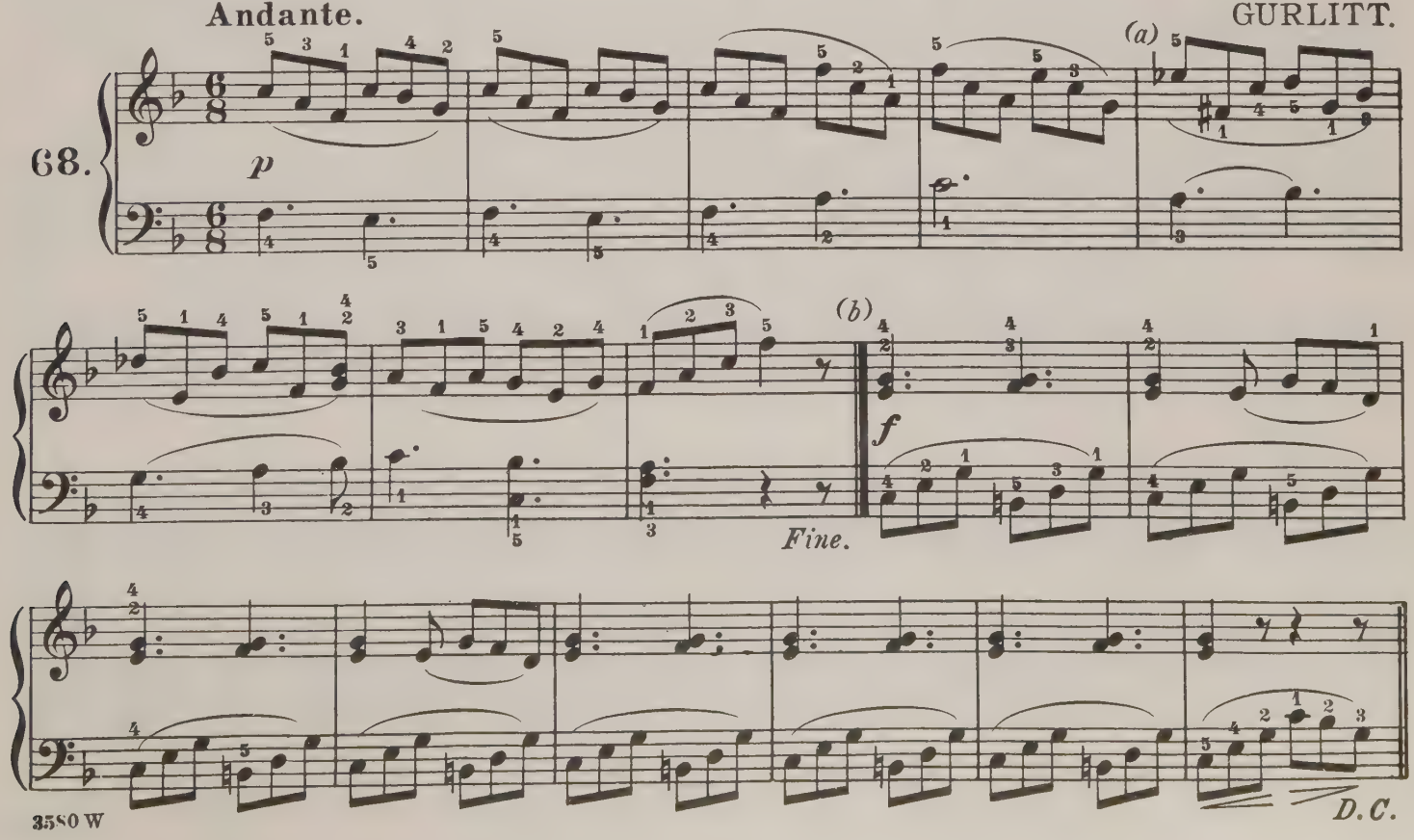
An exercise using the leger lines above the treble staff. The right hand part should be read over and over until the pupil is thoroughly familiar with the new notes.

Allegretto. BEYER.



№ 68 is somewhat difficult because of the frequent changes of position. The right hand should practice from *(a)* to *(b)* alone many times.

Andante. GURLITT.



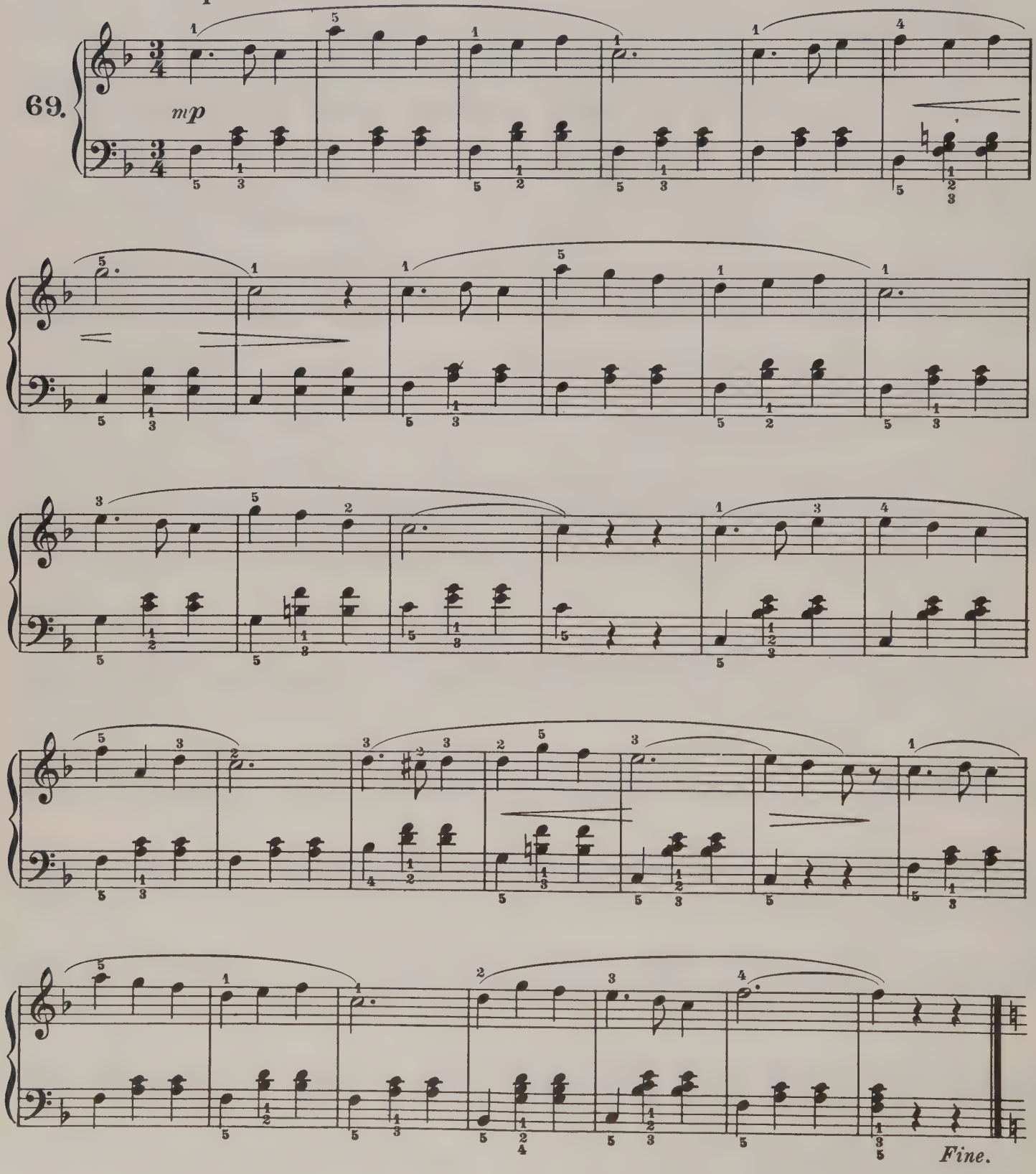
Wild Rose Waltz.

A piece of music is not necessarily all in the same key. This waltz changes from the key of *F* major to *C* major, and back again.

EDWARD M. READ.

Tempo di Valse.

69.



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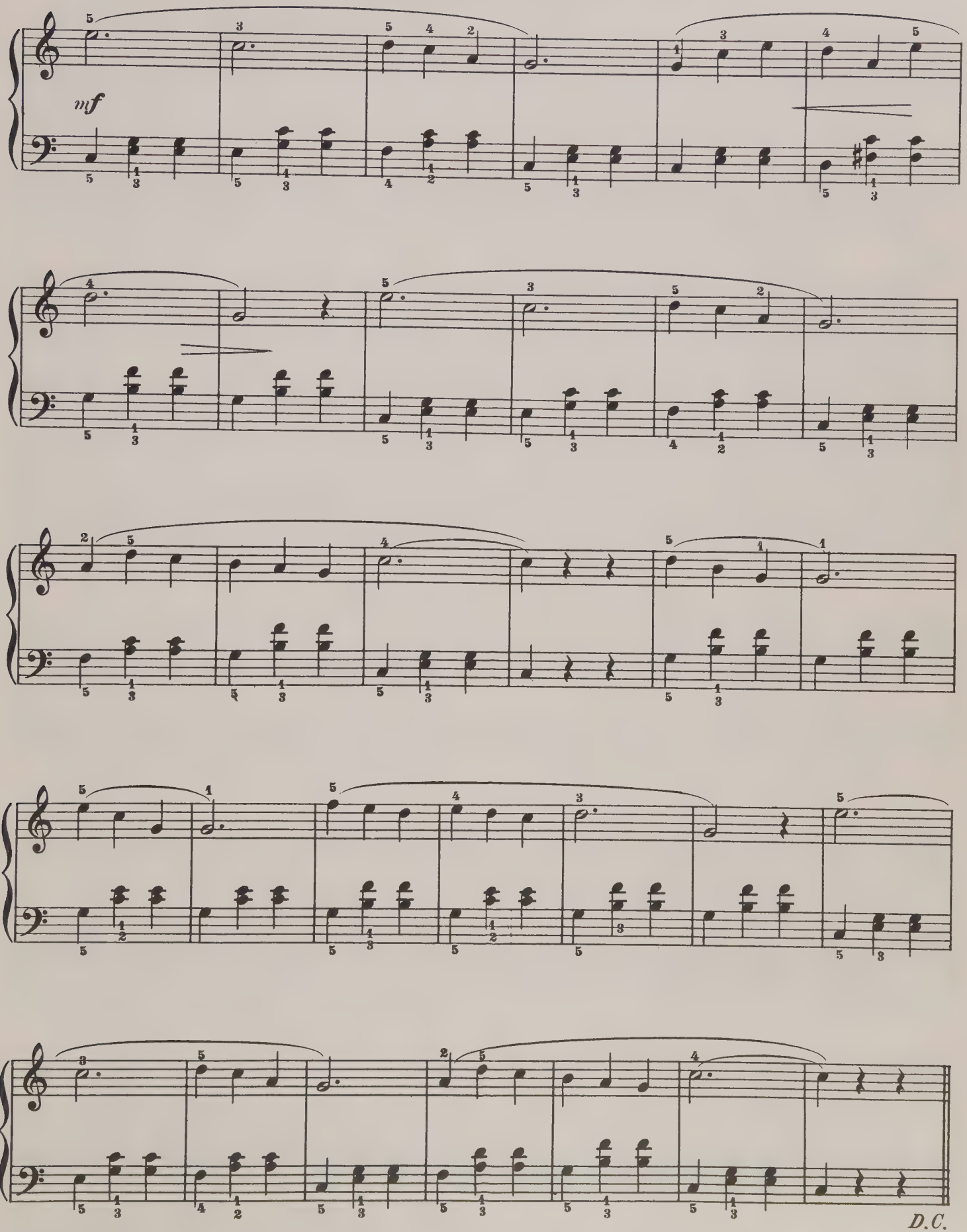
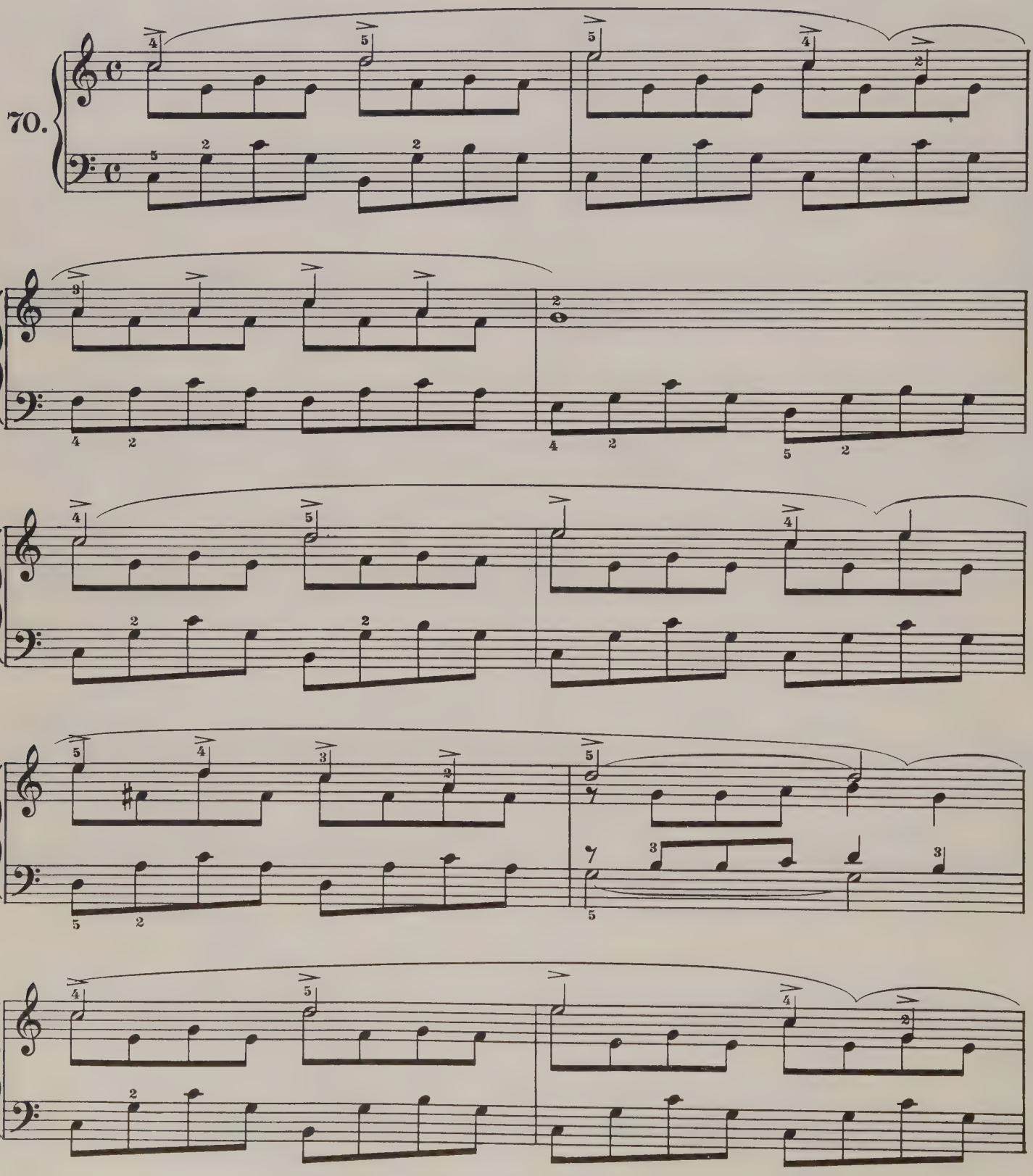


"Wild Rose Waltz" by Read is published in sheet form.

In the Woods.

The difficulty in this piece lies in holding the half note in the right hand part. Each of these melody notes should be struck with more force than the eighths.

GEO. L. SPAULDING.



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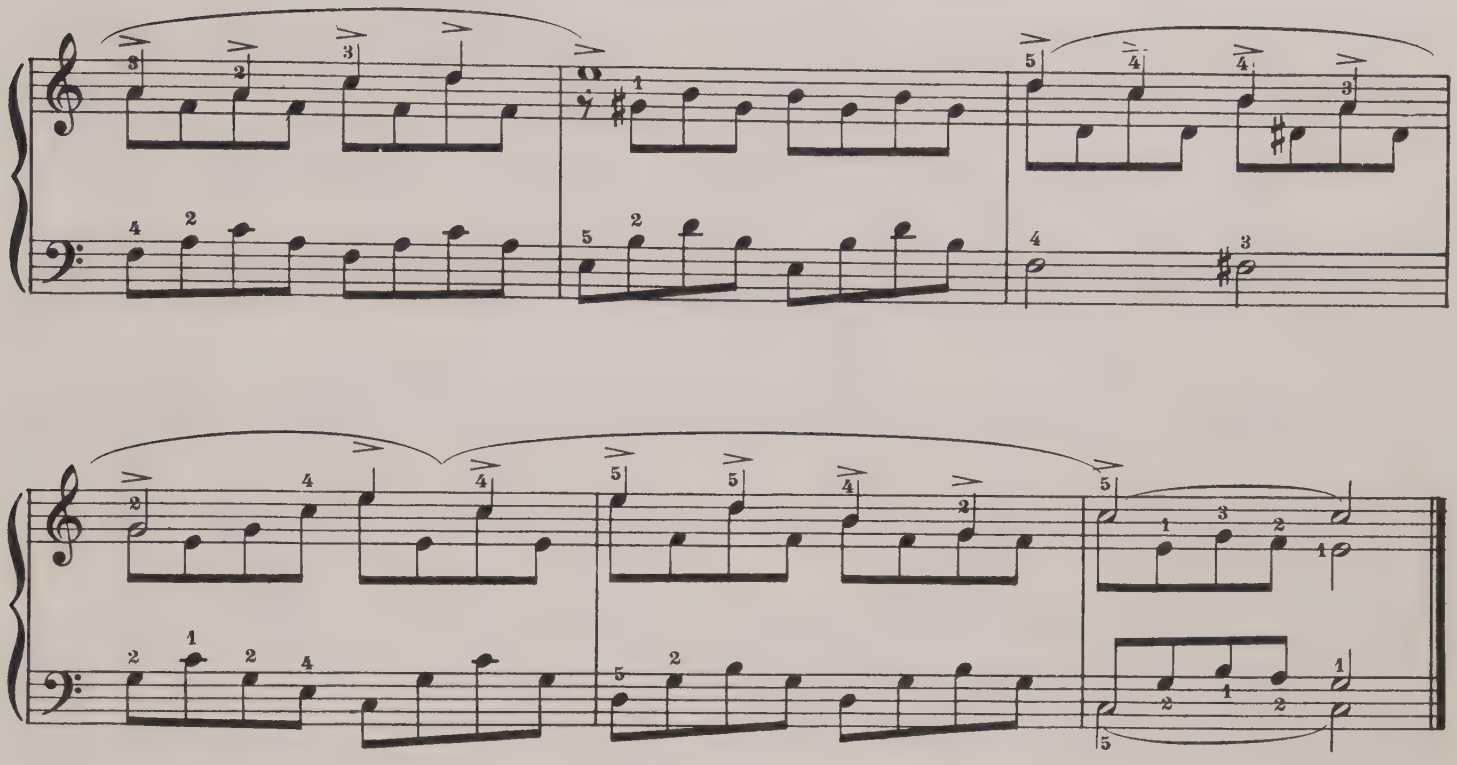
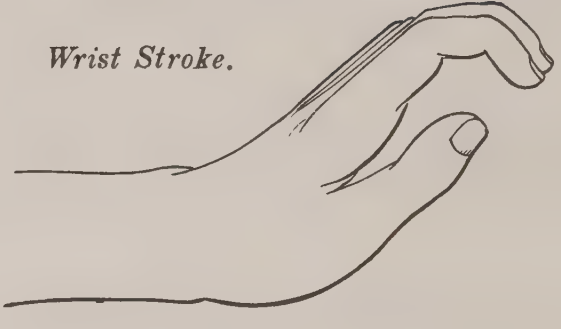


"In the Woods" by Spaulding can be had in sheet form.

Chords of three notes.

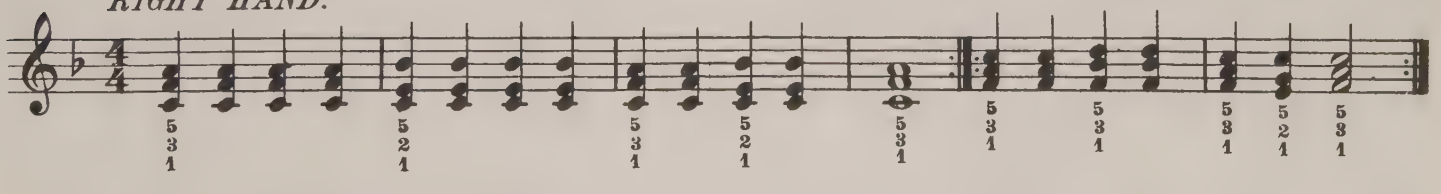
In playing a succession of chords the hand should move from the wrist as shown in the accompanying illustration. The hand and arm should be relaxed, and the fingers retain their curved position.

Wrist Stroke.

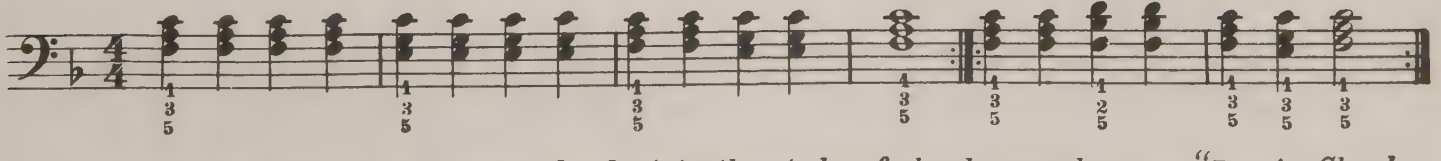


For practice in Chord Playing.

RIGHT HAND.



LEFT HAND.

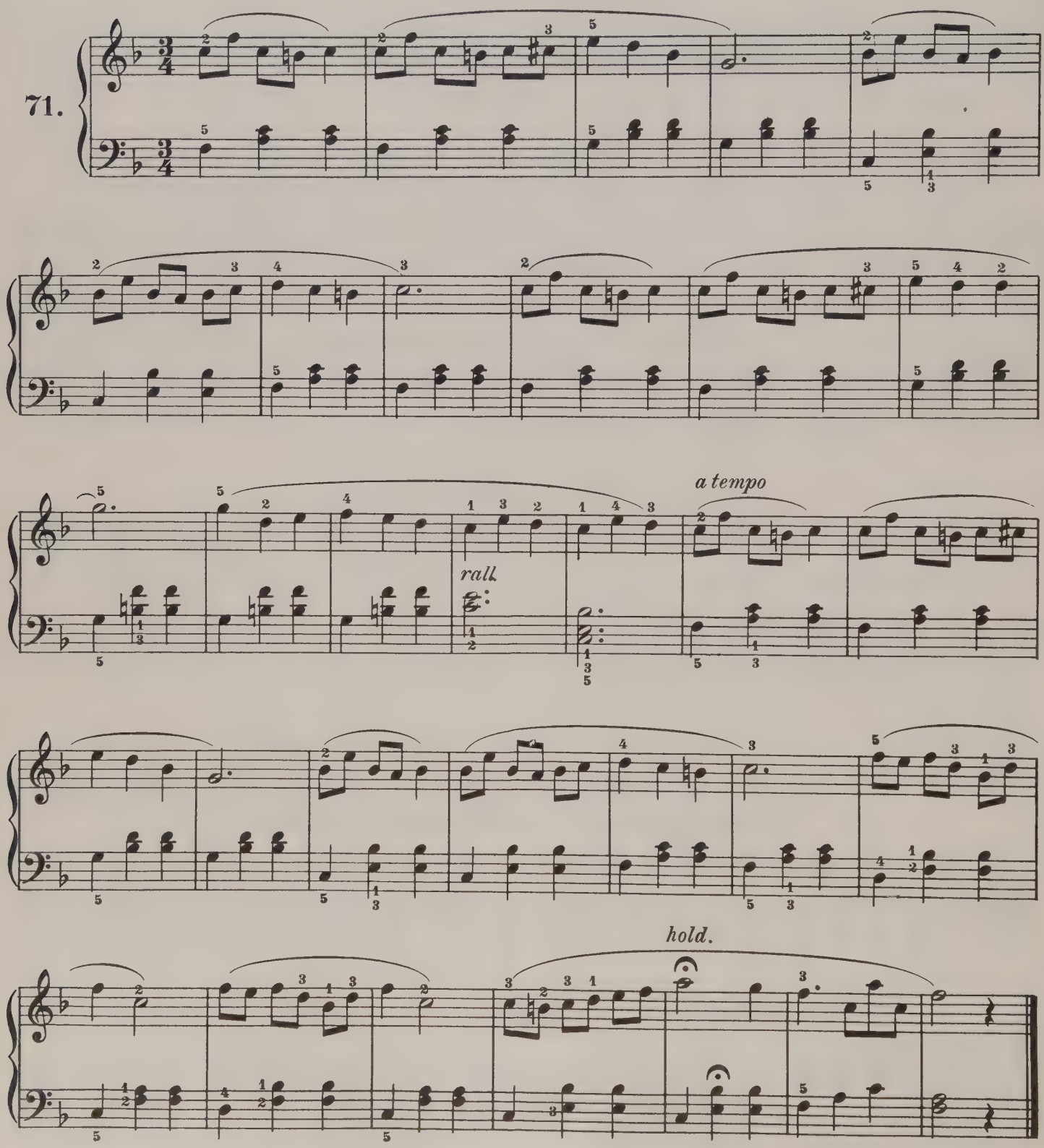


The teacher who wishes to go more deeply into the study of chords may here use "Brix's Chords and Arpeggios."

Sweet Clover.

This charming little flower song introduces several accidentals, and a hold 𝄐. This character means to prolong the note, over which it is placed.

GEO. L. SPAULDING.



"Sweet Clover" by Spaulding is published in sheet form.

3580 W

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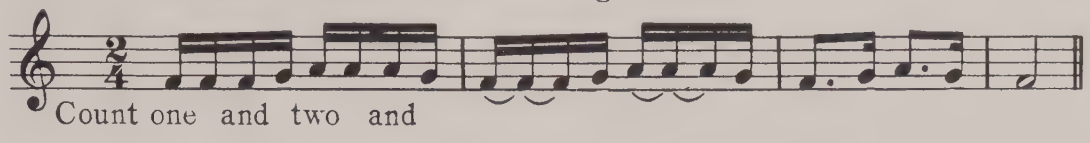
EXERCISE IN DOTTED EIGHTHS AND SIXTEENTHS.

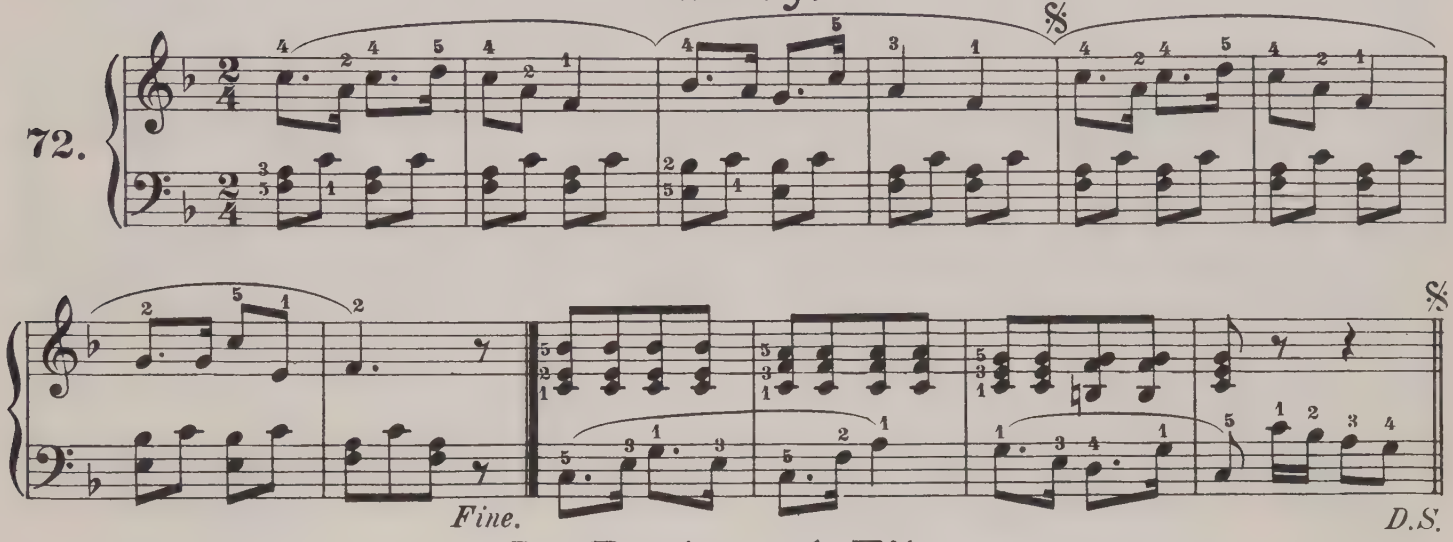
A dotted eighth and sixteenth is equal to one quarter note, the dotted eighth being equal to three sixteenths

Chords of three notes are here introduced for right hand



Study.

72.



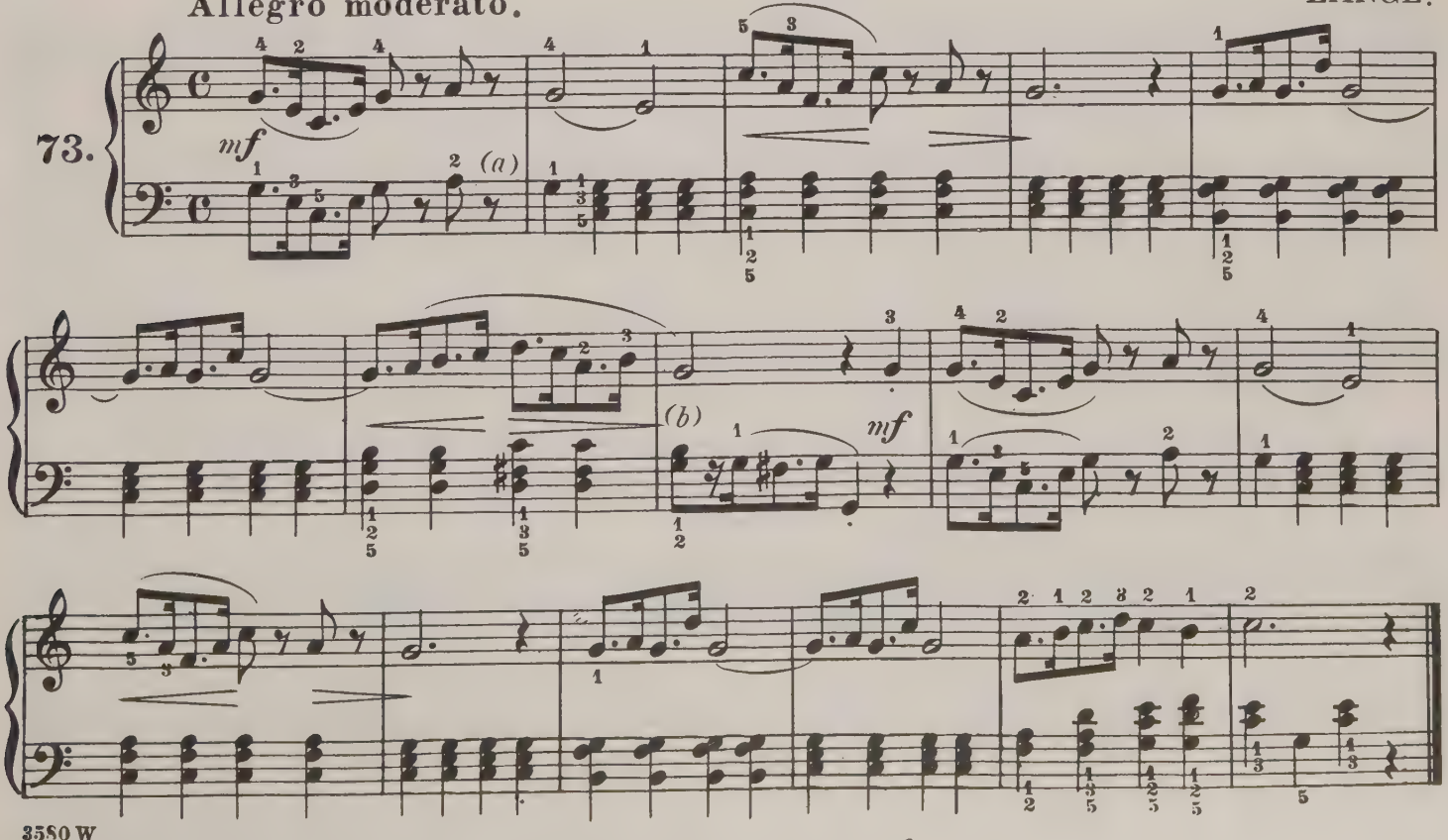
In Rank and File.

This piece is a good study for the dotted eighth and sixteenth. From *a* to *b* in the left hand part, should be played alone for a chord study. Strike from the wrist.

LANGE.

Allegro moderato.

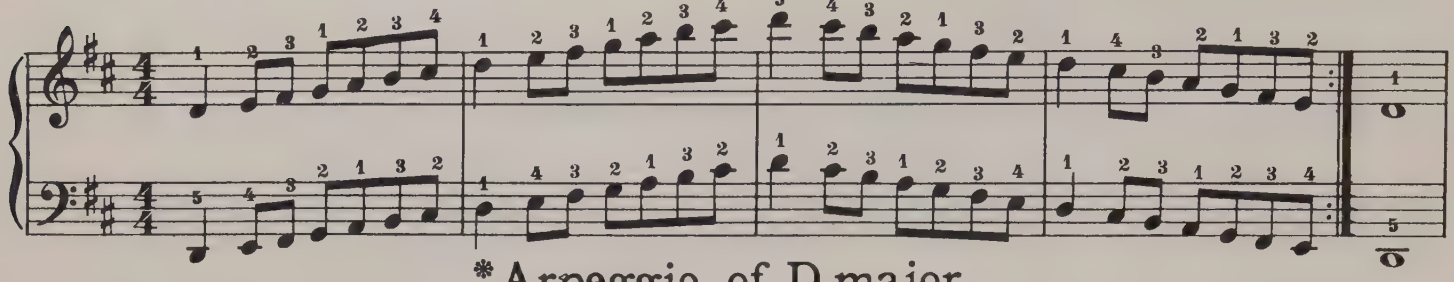
73.



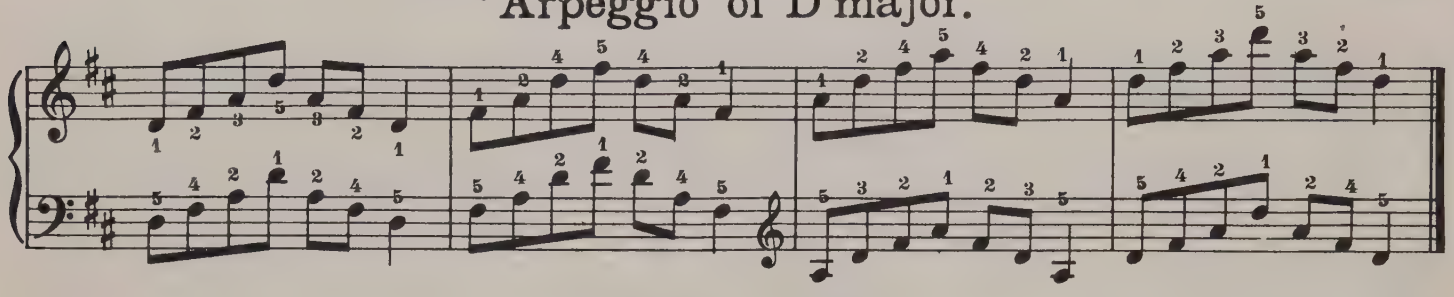
In Rank and File - by Lange is published complete in sheet form.

The Scale of D major.

Where the scale runs more than one octave, the thumb is passed under the fourth finger, and the fourth over the thumb.



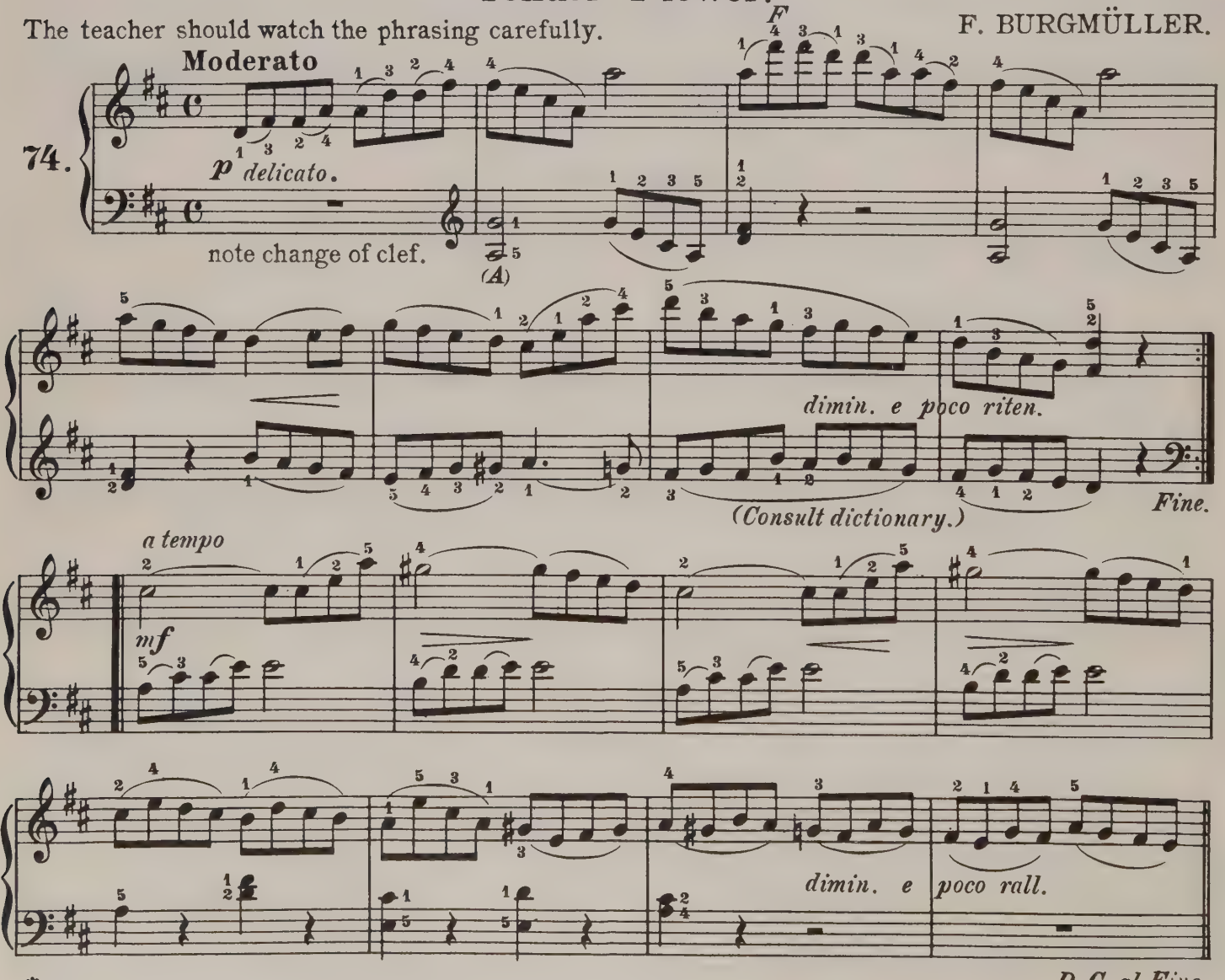
*Arpeggio of D major.



Tender Flower.

The teacher should watch the phrasing carefully.

F. BURGMÜLLER.



*may be played with each hand separately.

D. C. al Fine.

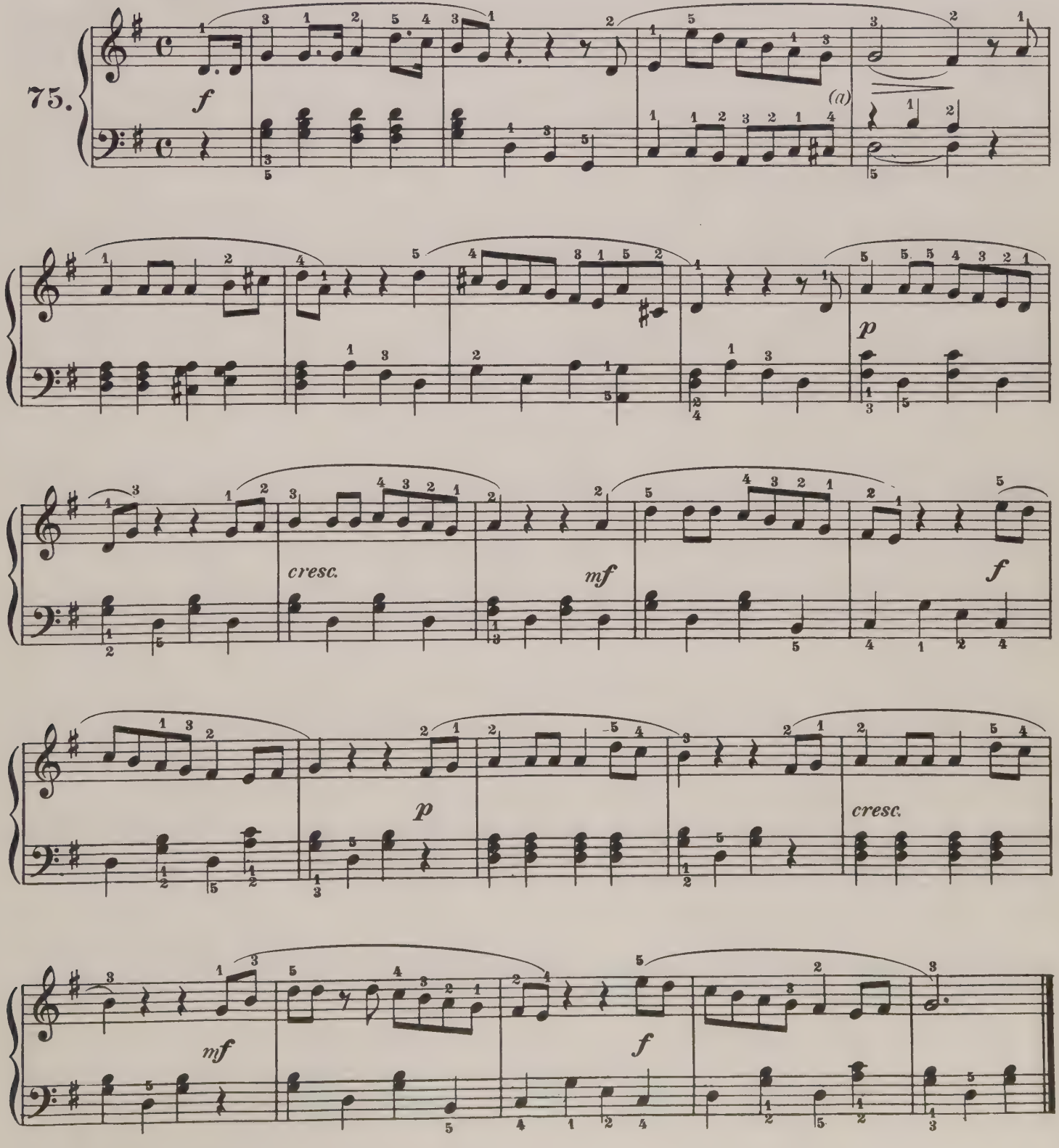
Columbia, the Gem of the Ocean.

Though the following should be played rather lively, the pupil is advised to take it slowly at first. The left hand part at *(a)* is a little difficult, and the fingering awkward.

HENRY WEBER.

Moderato.

75.



This composition can be had separately in sheet form

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From "Ten Easy Piano Duets" – Pfitzner

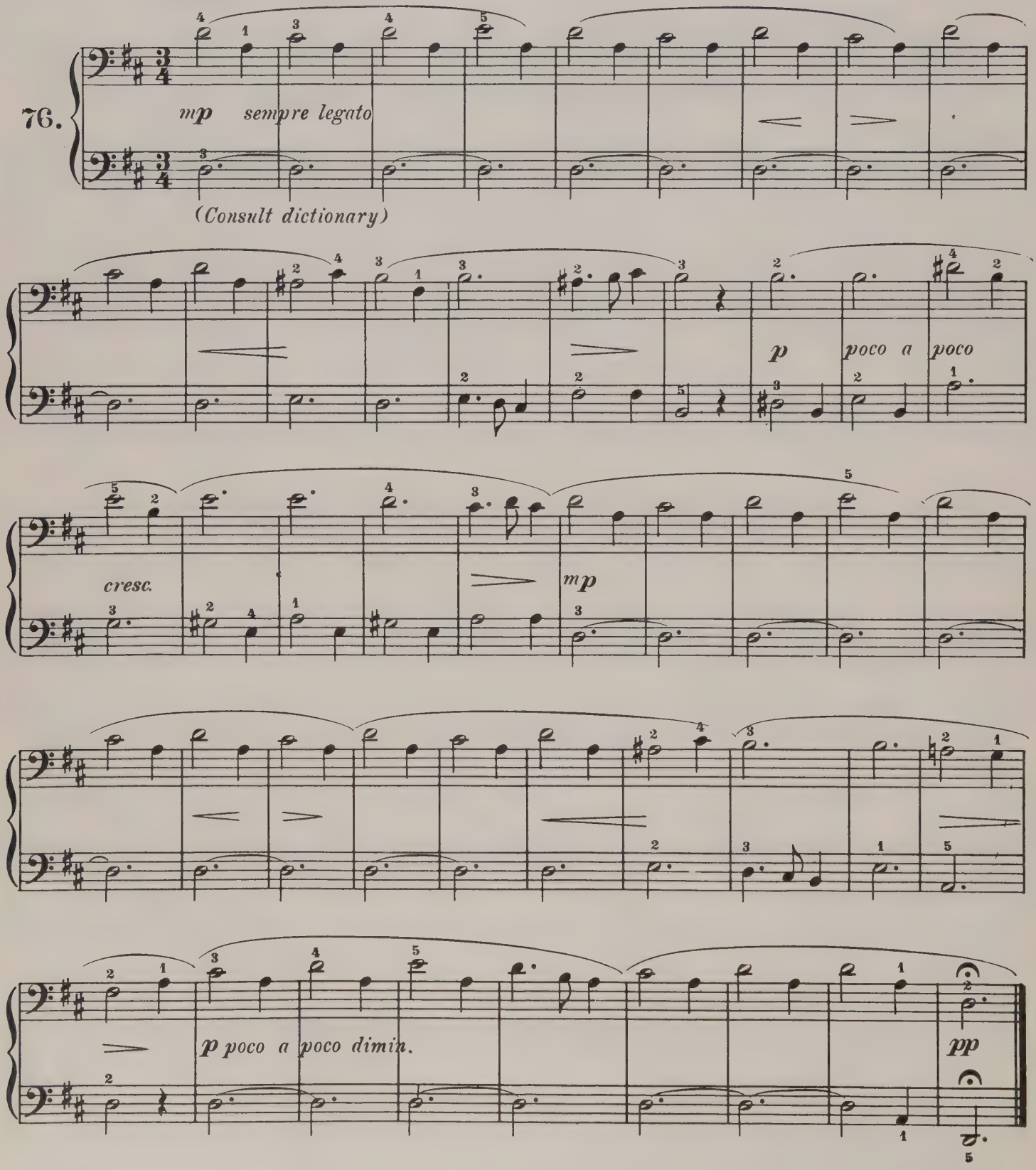
This little collection of Duets will be found excellent for teaching time and independence of the hands.

Swing Song.

SECONDO.

PFITZNER.

Andante con moto.



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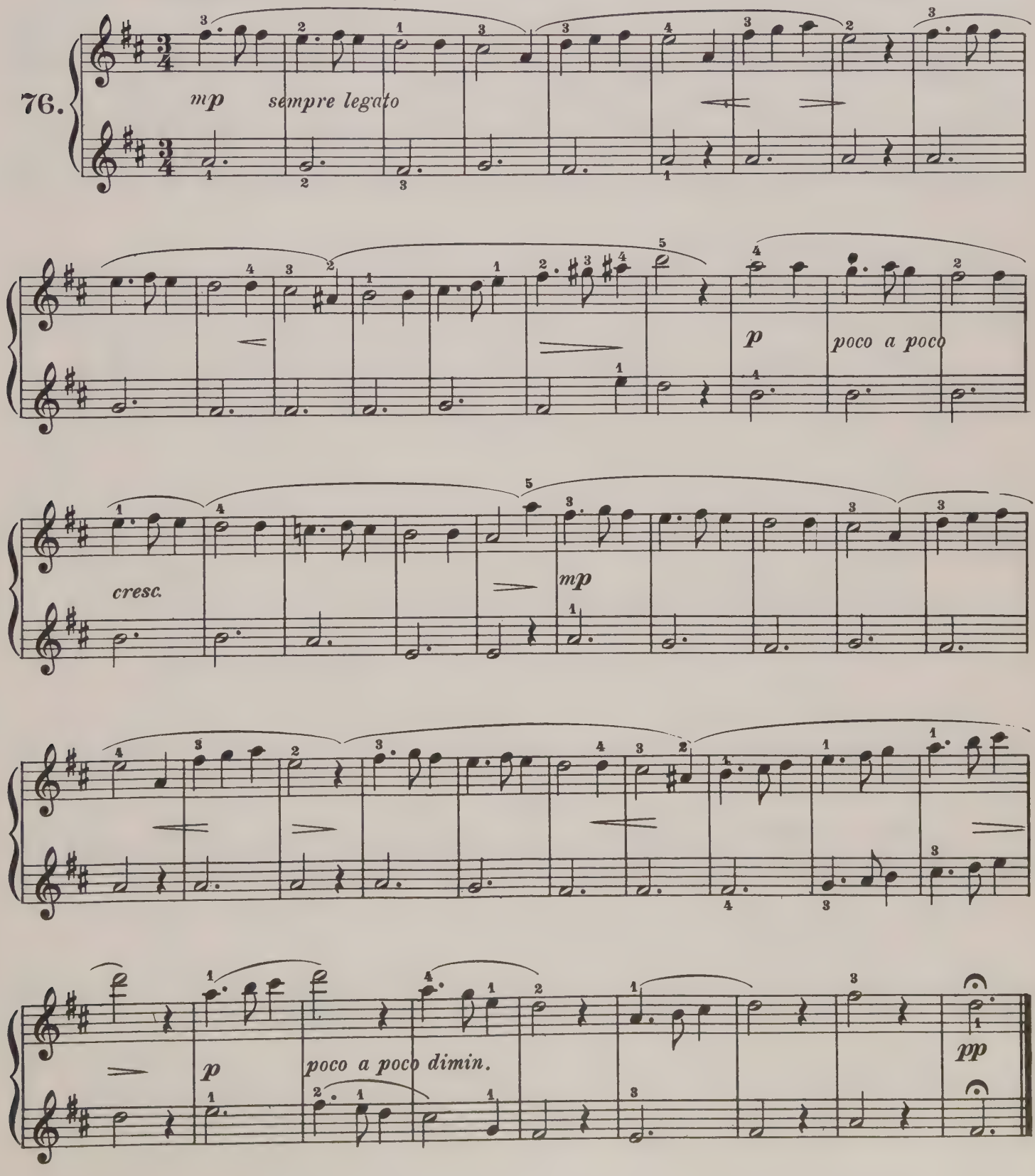
Swing Song.

Let the pupil play first the Primo and then the Secondo.

PRIMO.

PFITZNER.

Andante con moto.



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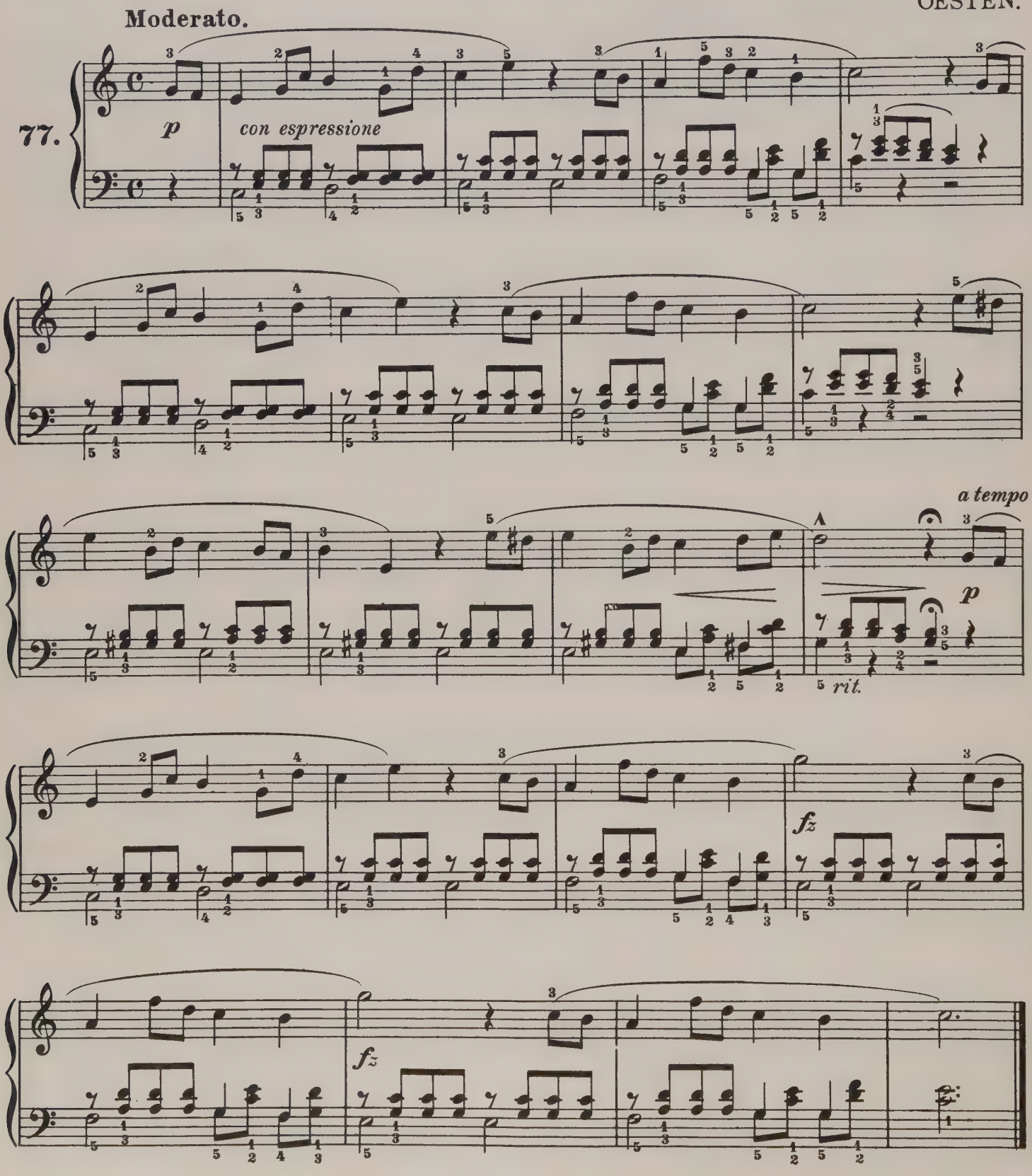
Doll's Dream.

A pretty melody for the right hand, which should be made to sound like a song. Observe the phrasing, also the half notes in the bass, which must have their full value.

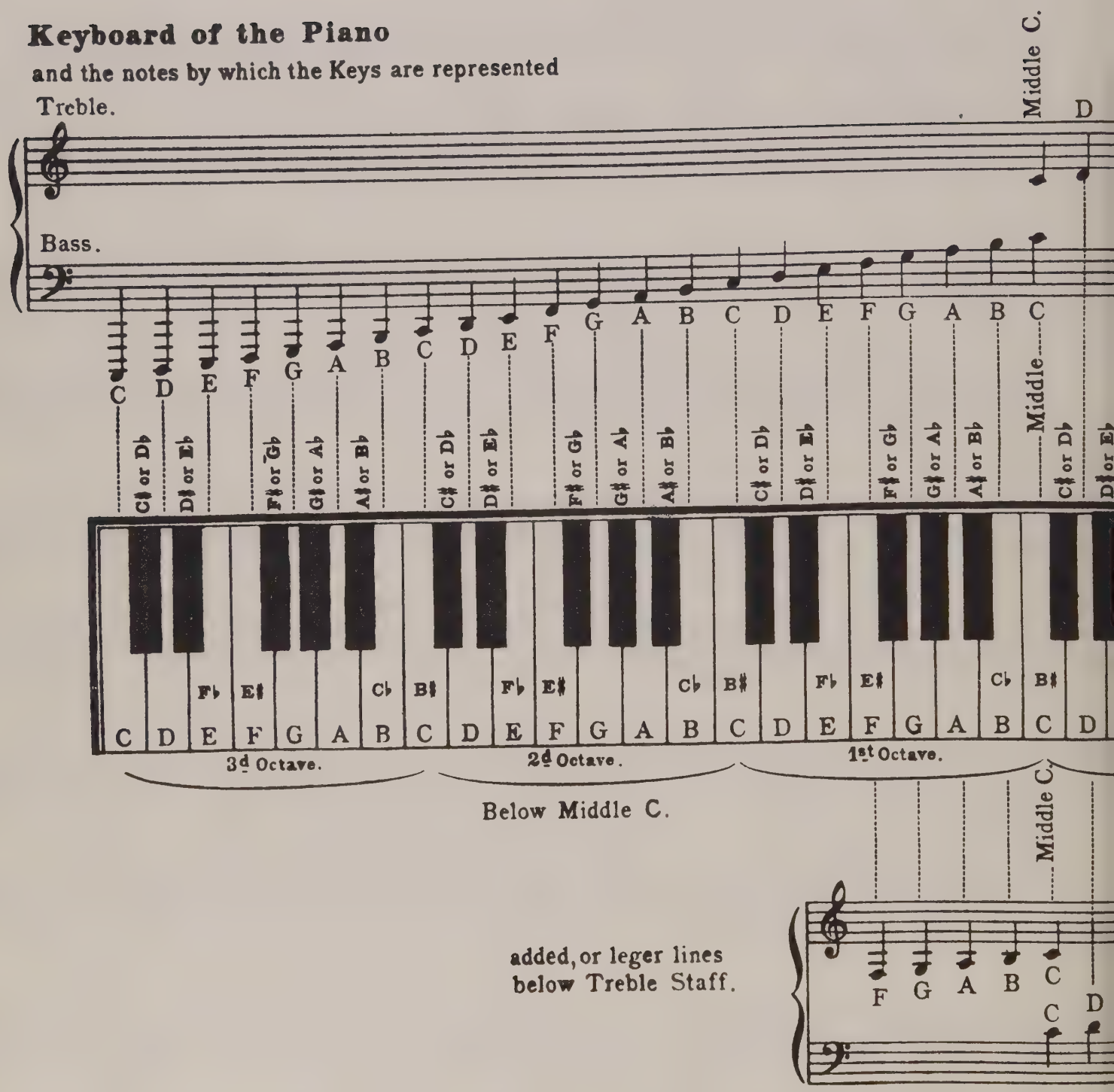
OESTEN.



Published complete in sheet form.

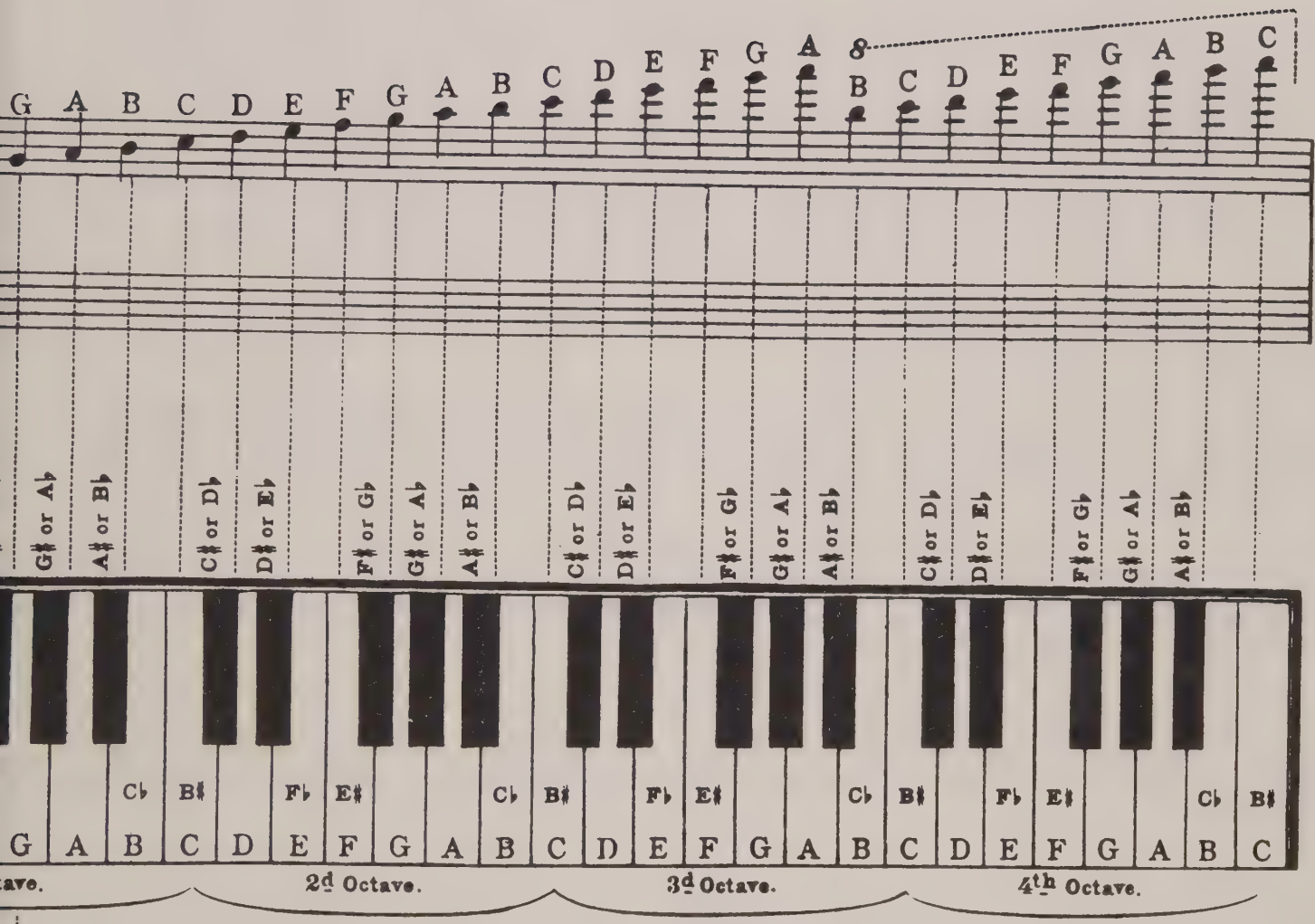
KEYBOARD

and the notes by whic



T THE PIANO

e Keys are represented.



Above Middle C.

added, or leger lines above Bass Staff.

Legato and Staccato Touch.

Unless directed otherwise, the pupil is supposed to use the legato touch, which means smooth and connected.

The opposite of legato is called staccato and is marked thus: . Legato passages are marked with a curved line thus: .

A Legato touch is obtained by sliding the fingers on and off the keys, holding down one key until the finger is fairly on another.

A Staccato touch is obtained by a sudden lifting up of the fingers from the keys, giving to the music a light, airy, detached effect.

There are two methods of obtaining the Staccato effect. Single or passage staccato notes are generally played from the knuckle. Staccato chords should be played from the wrist.

EXERCISES CONTRASTING STACCATO AND LEGATO TOUCH.

RIGHT HAND.

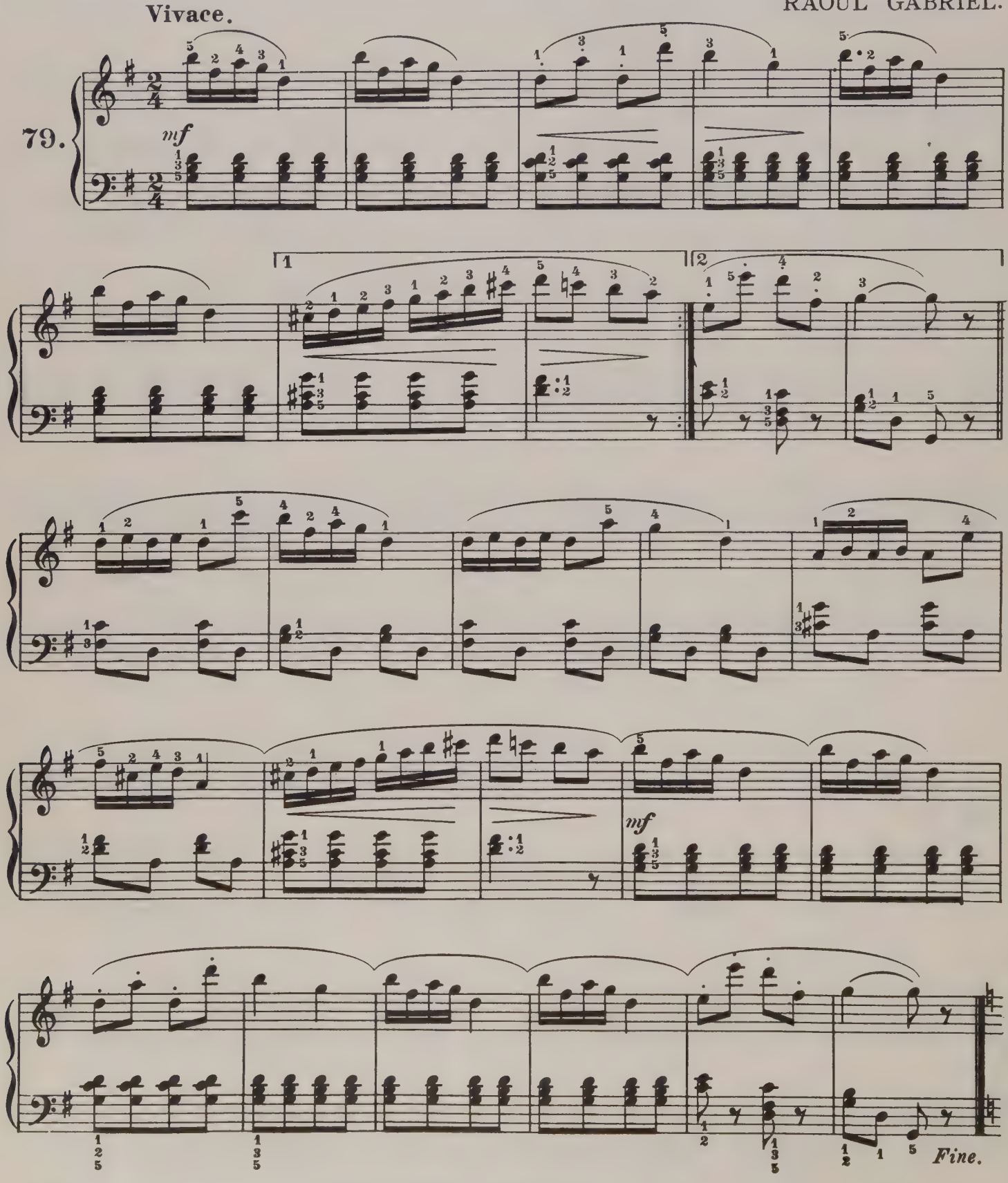
LEFT HAND.

78.

Frolic in the Forest.

In repeating a strain, the two measures marked 1st ending are omitted, and 2d ending played instead. Can the pupil tell what part of this piece is in the key of *D?*

RAOUL GABRIEL.



3580 W

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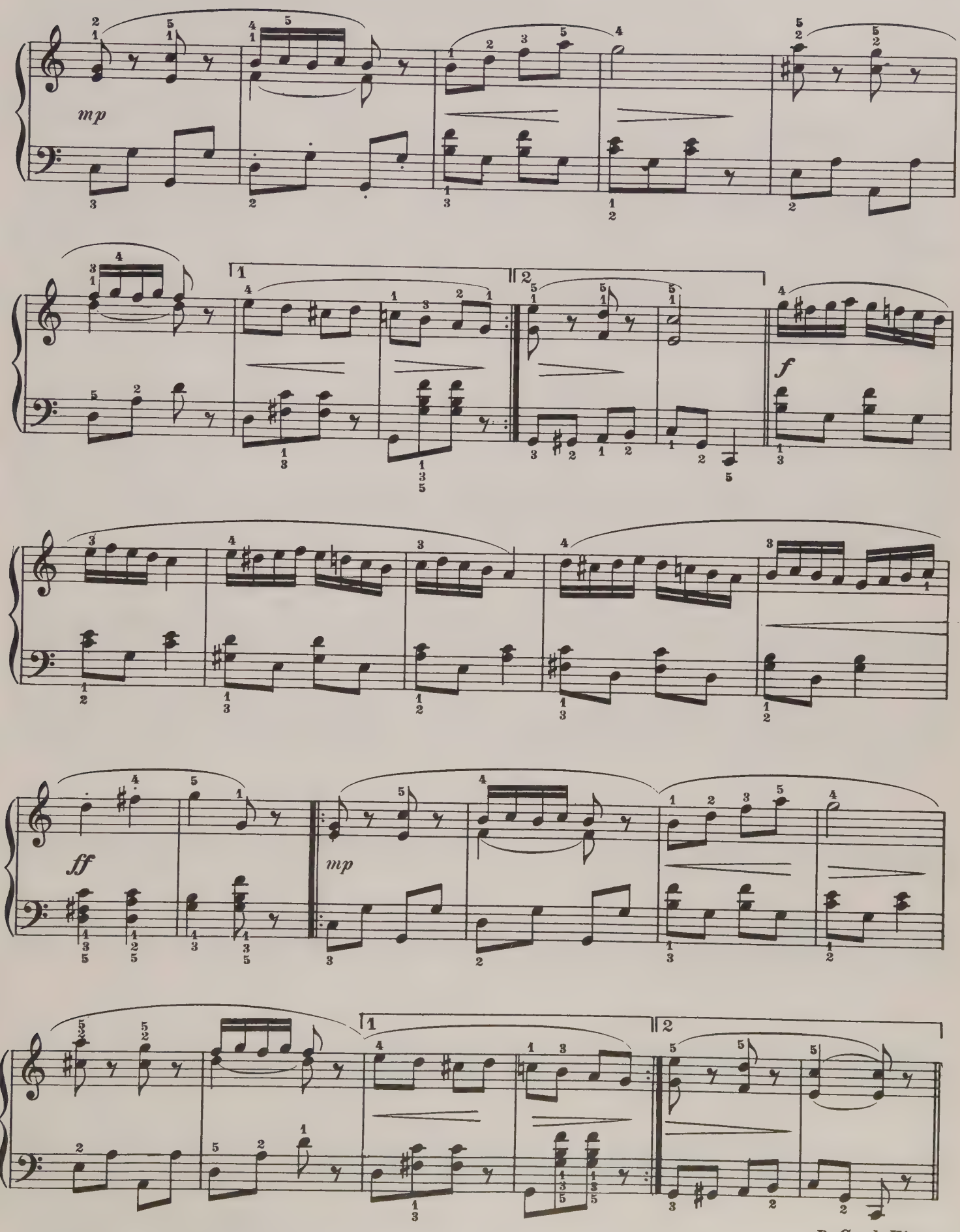


D. C. al Fine.

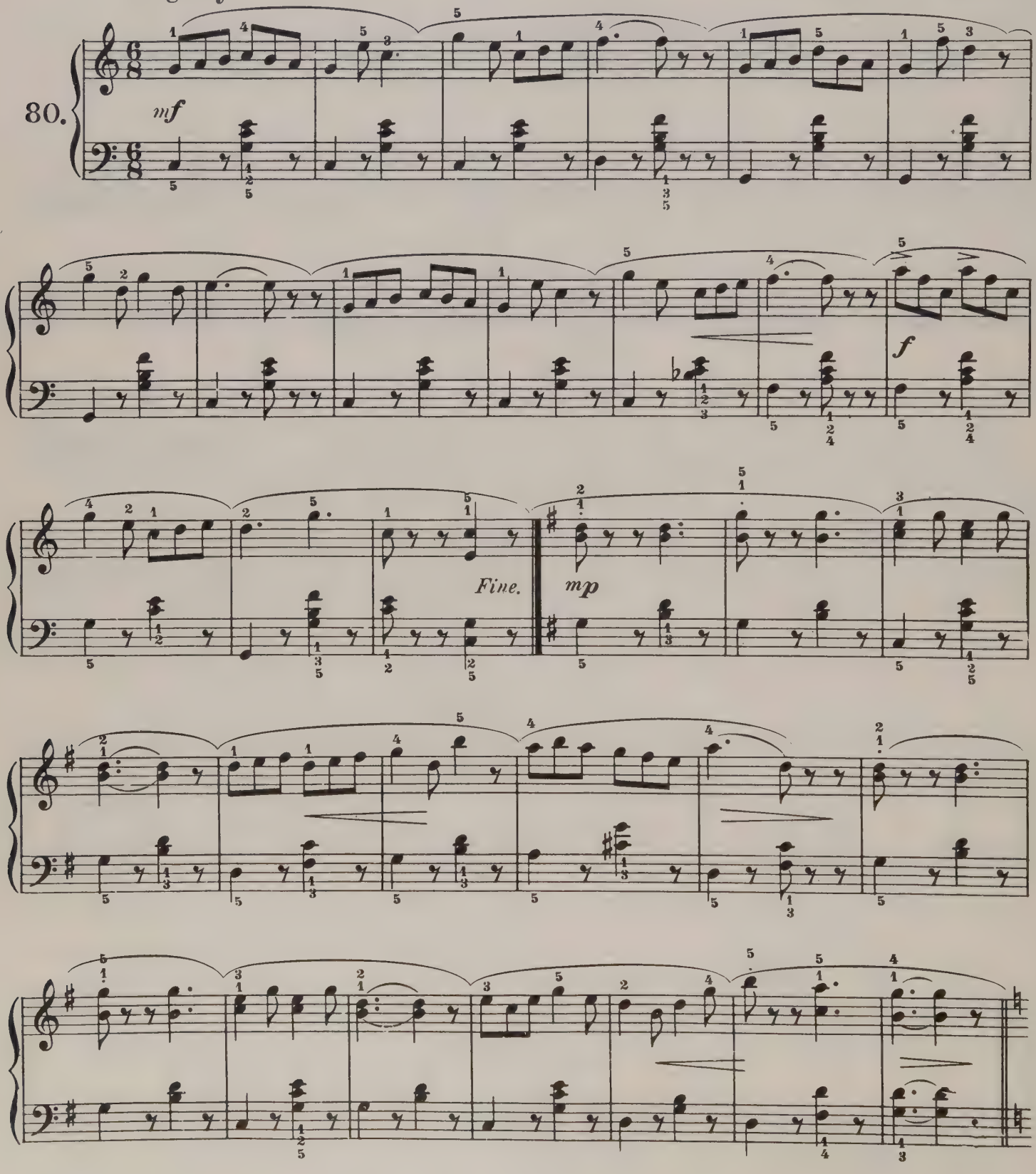
This composition can be had complete in sheet form.

Thistle-down Two-Step.

The left hand presents most of the difficulty here. Of course it should be practiced alone.

EDWARD M. READ.

Brightly.



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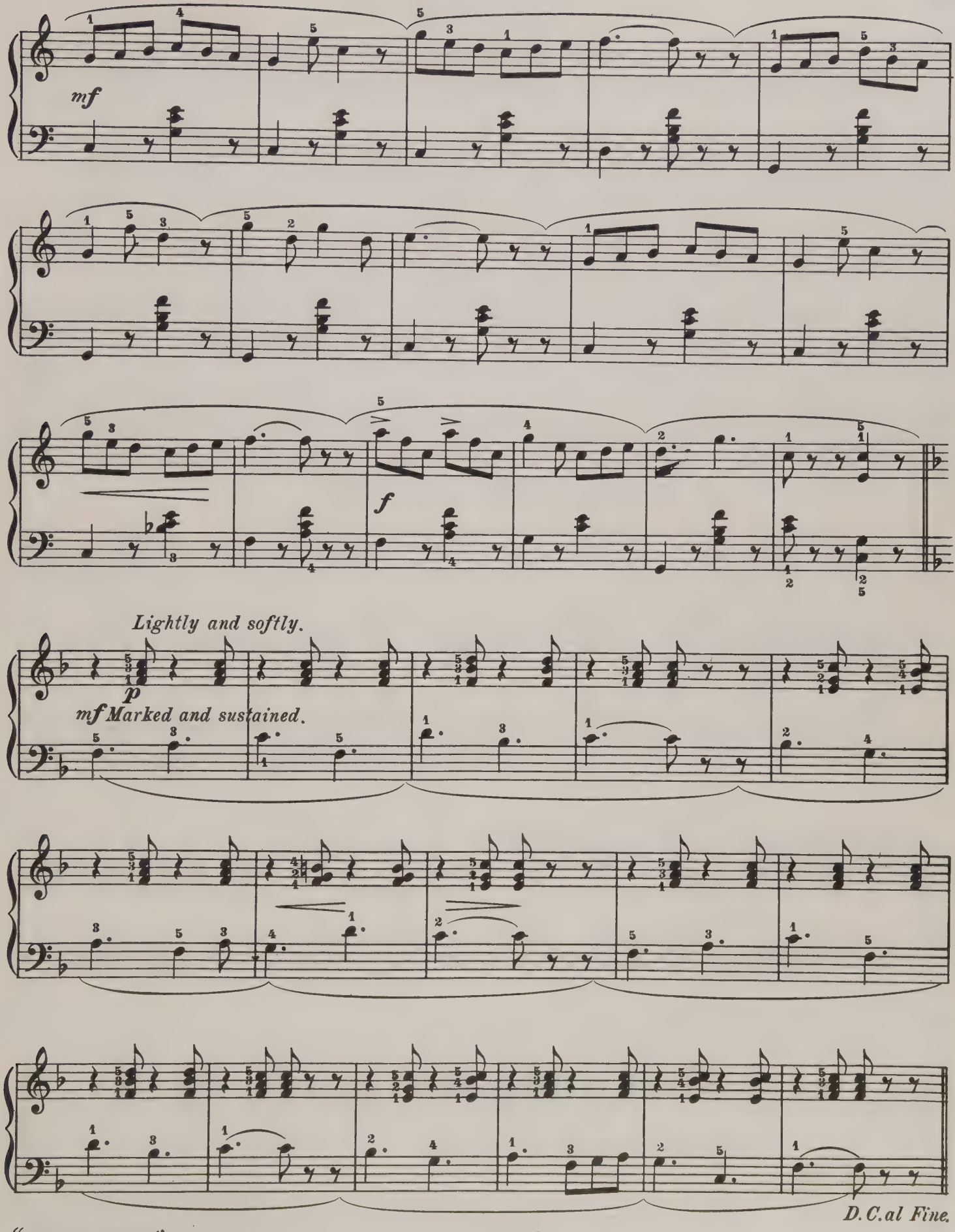
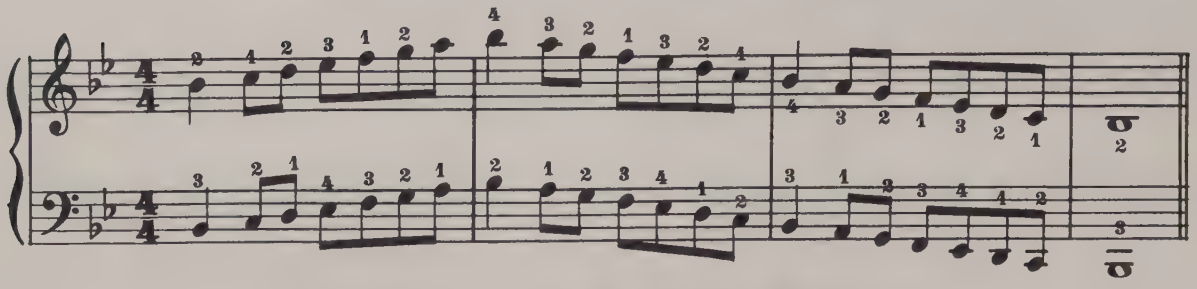


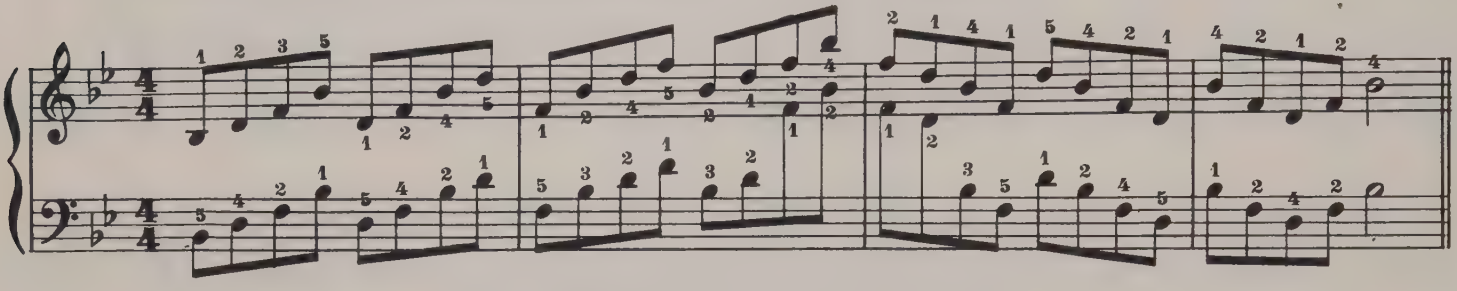
"Thistle Down" Two-Step can be had complete in sheet form.

Scale of B Flat Major.



Arpeggio in B Flat Major.

Notice in 2d measure that the left hand plays from the treble clef.

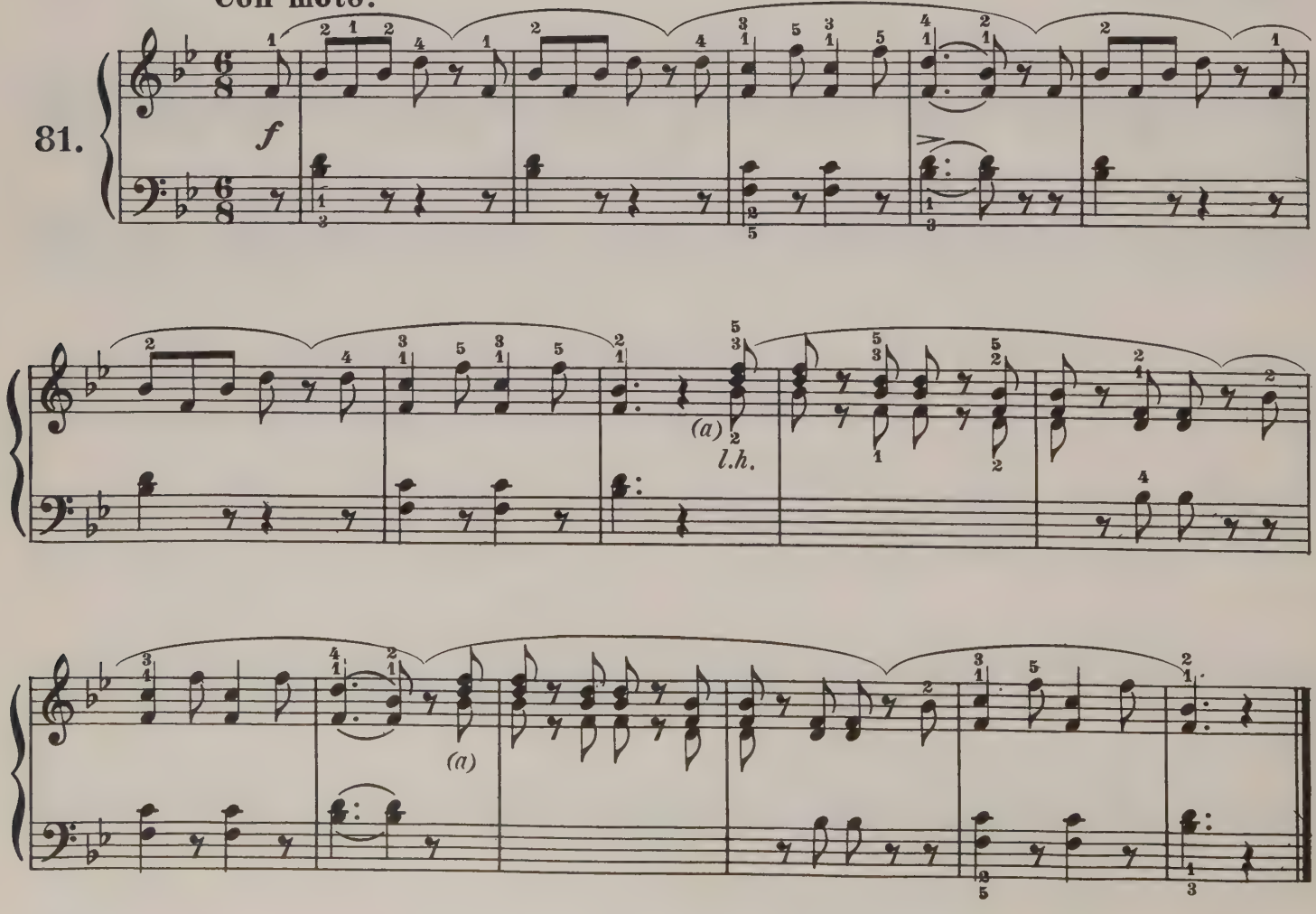


Hunting Song.

At *(a)* in the following recreation the left hand plays the lower notes of the chords, on which the stems point downward.

Con moto. GURLITT.

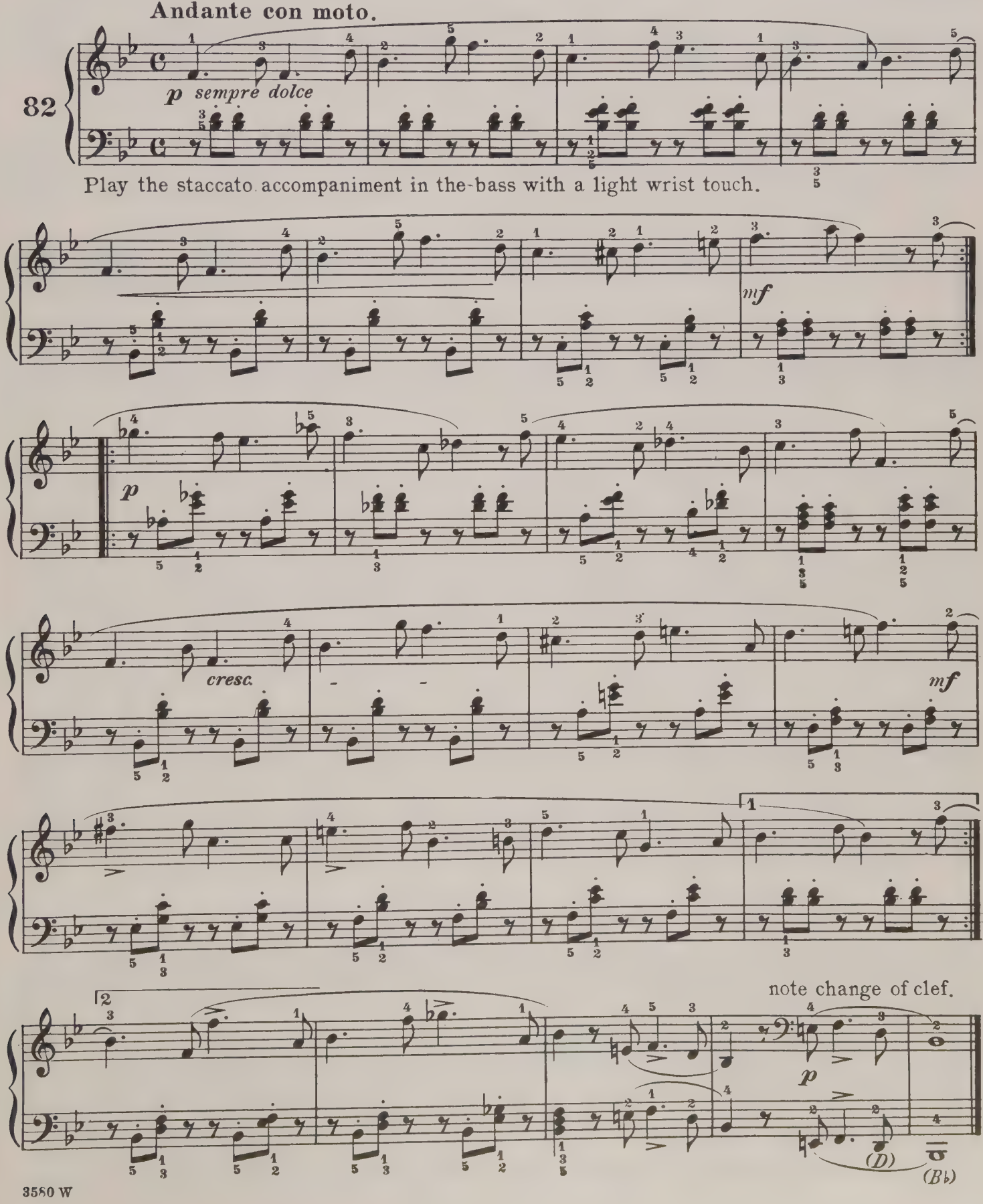
81.



Study.

In the following piece the pupil has a melody to play legato with the right hand, and an accompaniment to be played staccato with the left. Be sure of the accidentals in second part.

CONCONE.

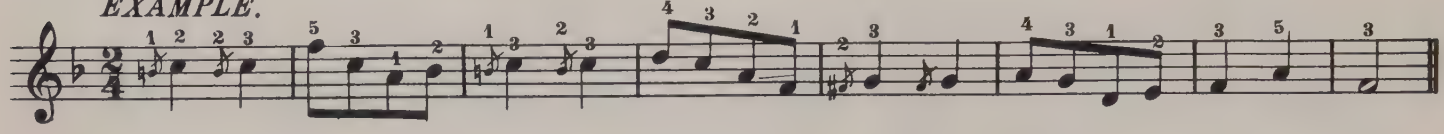


The Appoggiatura or Grace Note.

The appoggiatura, more commonly called a grace note, looks like a small eighth note with a stroke through the stem.

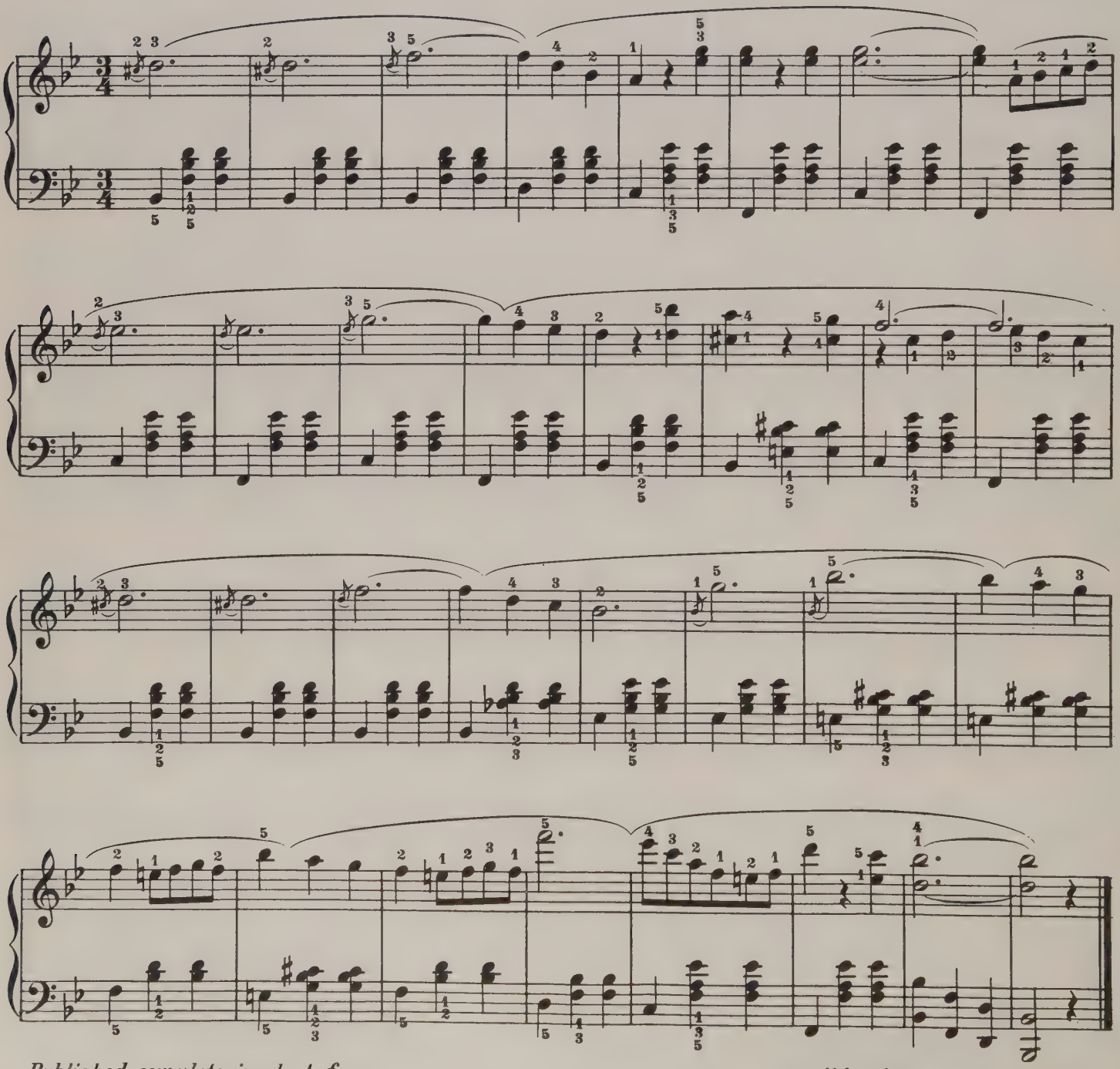
It is played as quickly as possible, and is slurred into the following note.

EXAMPLE.



Summer Morning Waltz.

J. S. FEARIS.

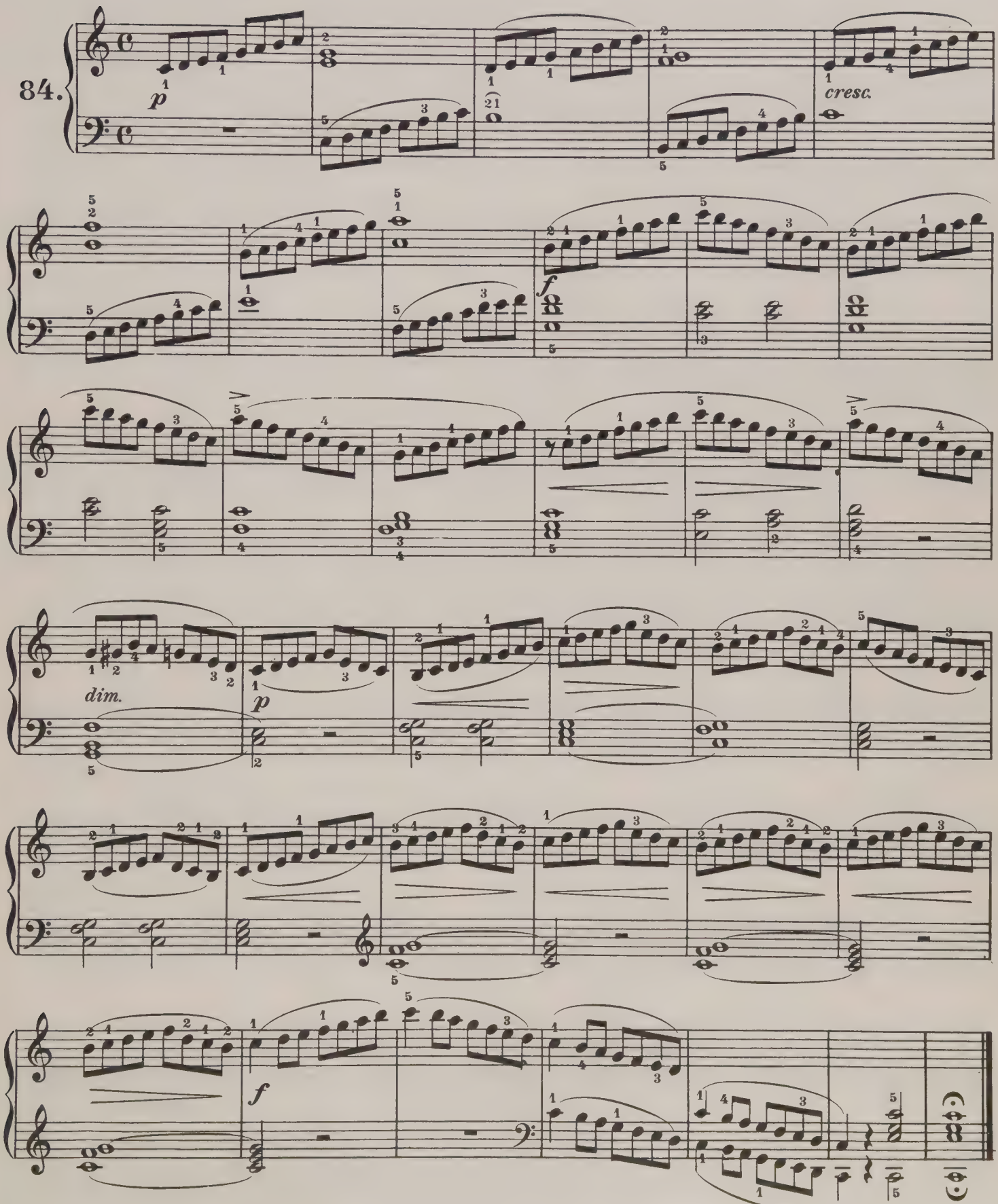


Published complete in sheet form.

small hands may omit the octaves.

Other embellishments are treated at length in "Lebert and Stark's School of Embellishments."

Scale Study.



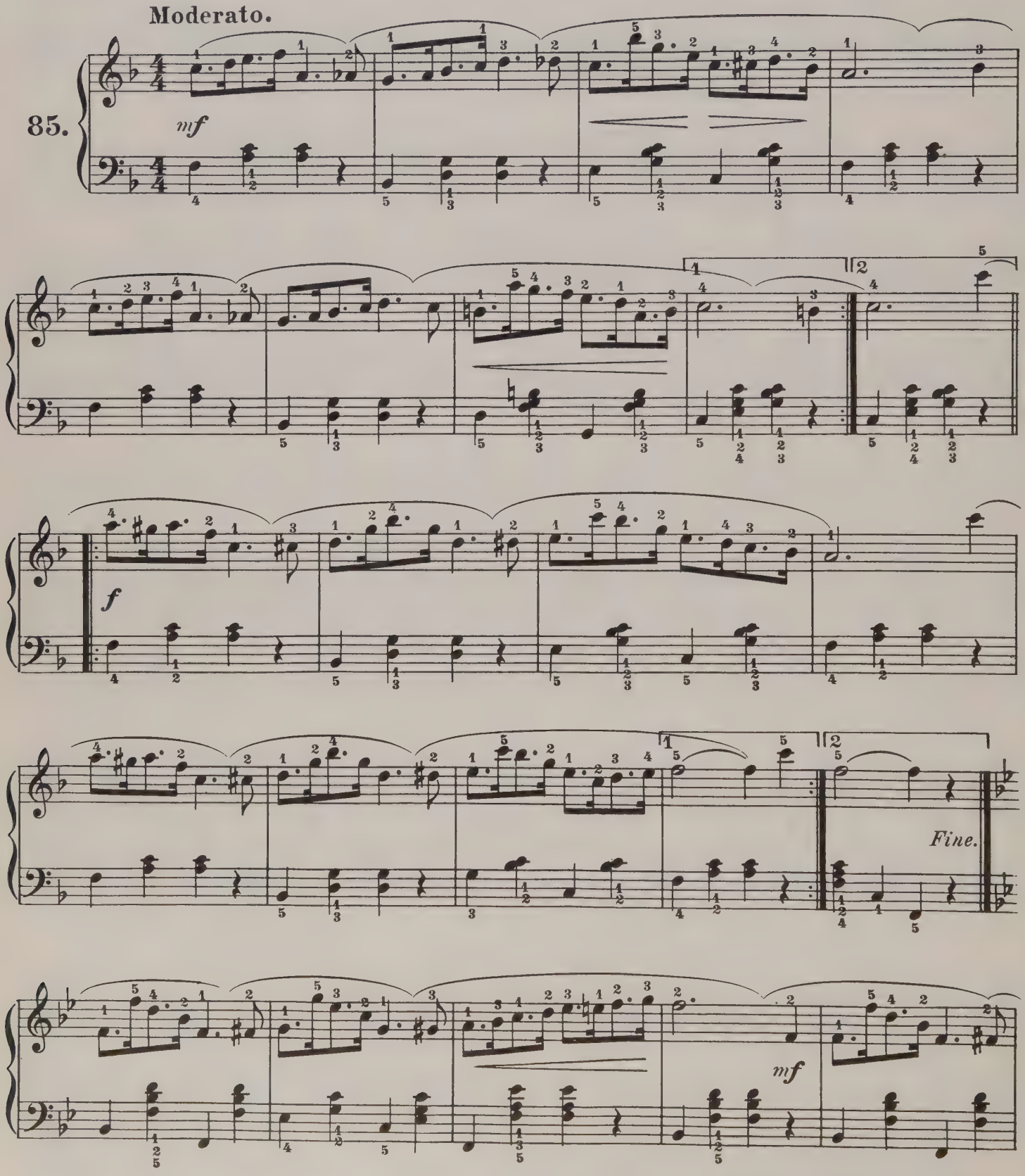
Reutling's Selected Studies Book 2, from which this study is taken, will be found useful with some pupils at this stage.

The Triumphal Arch.

SCHOTTISCHE.

This piece makes a good study for dotted eighths and sixteenths. Do not play it too fast.

RAOUL GABRIEL.



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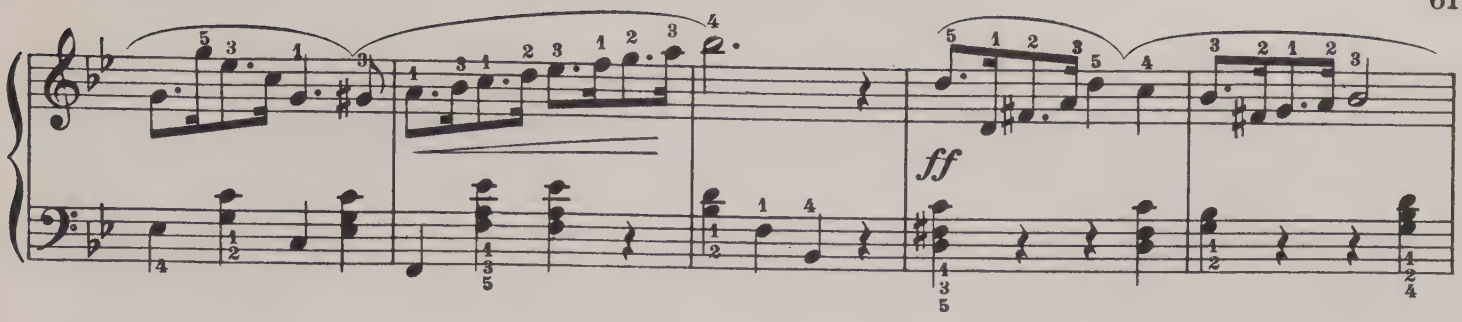
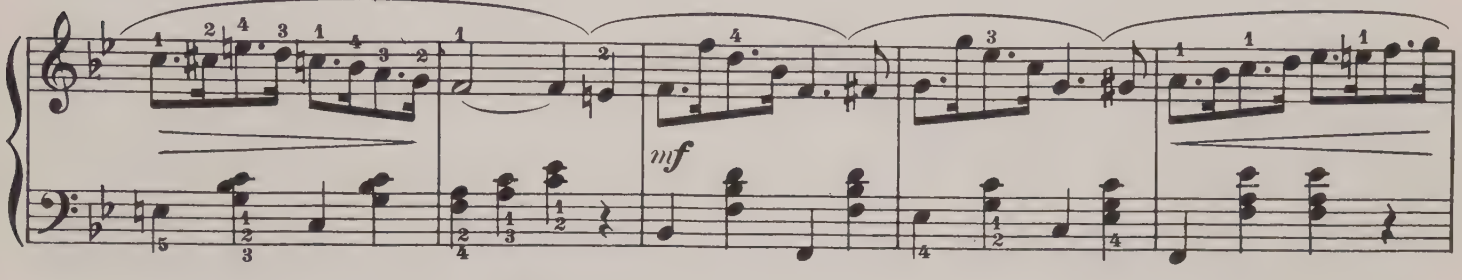
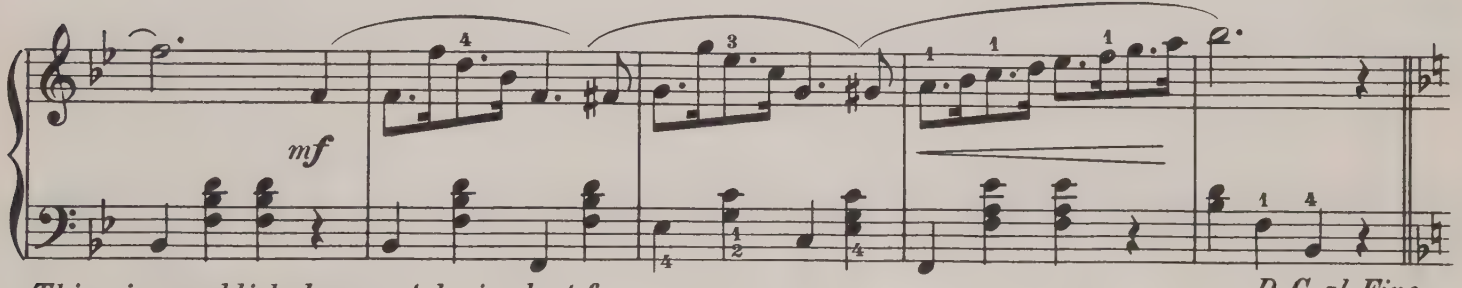






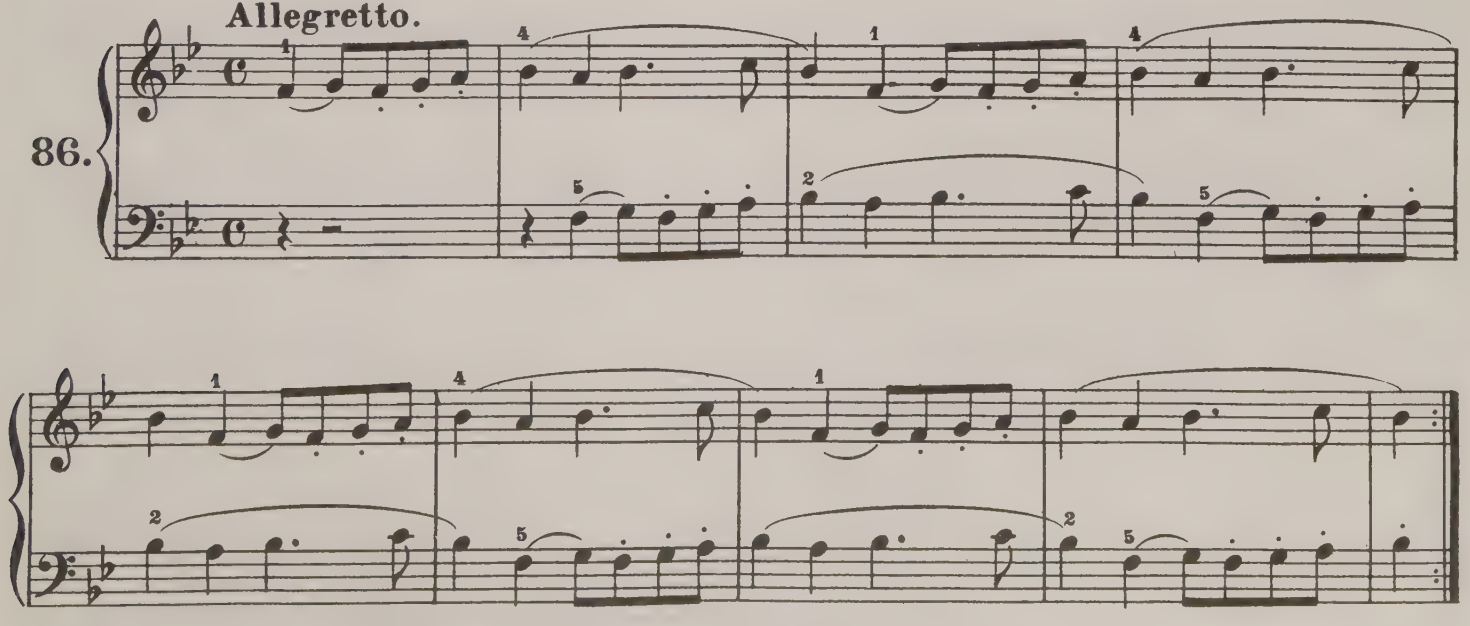
This piece published separately in sheet form.

D. C. al Fine.

Canon.

The pupil will pronounce the following very odd, and possibly not very pretty. When he notices, however, that the bass sings the same melody as the treble, beginning one measure later, he will become interested in making each part stand out, and after a while learn to like it. Practice the parts separately at first.

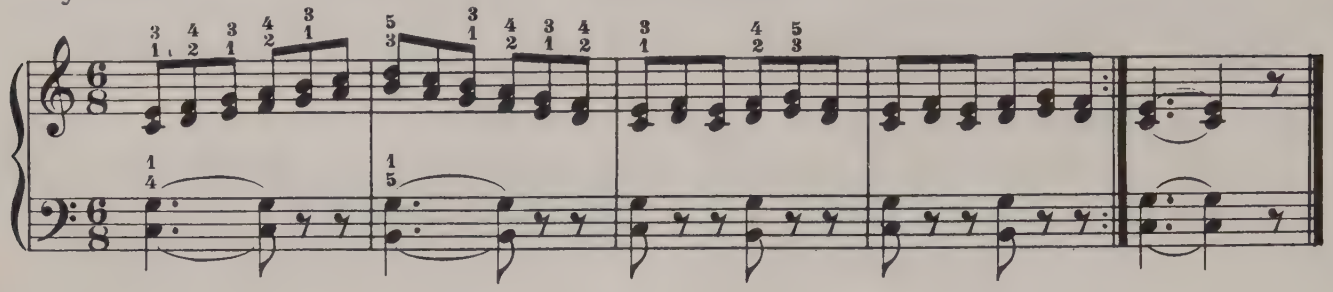
KUNZ.



At this stage of progress teachers will find Blake's "Tunes and Tales from Grand Opera" interesting and instructive for recreation.

Exercise in Thirds.

Play the first four measures from six to twelve times.



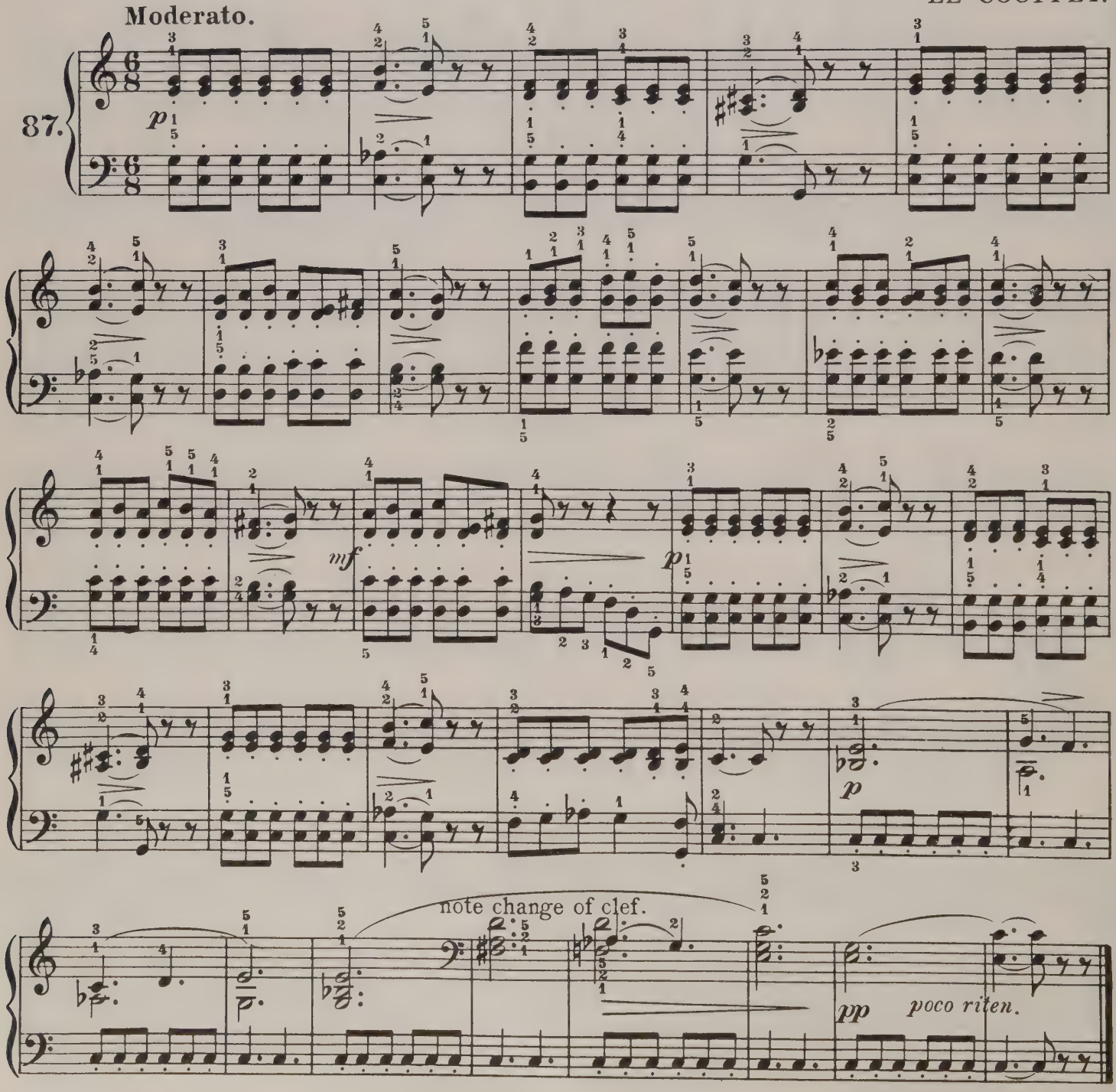
Etude.

Use wrist movement for staccato notes.

LE COUPPEY.

Moderato.

87.



The Use of the Pedal.

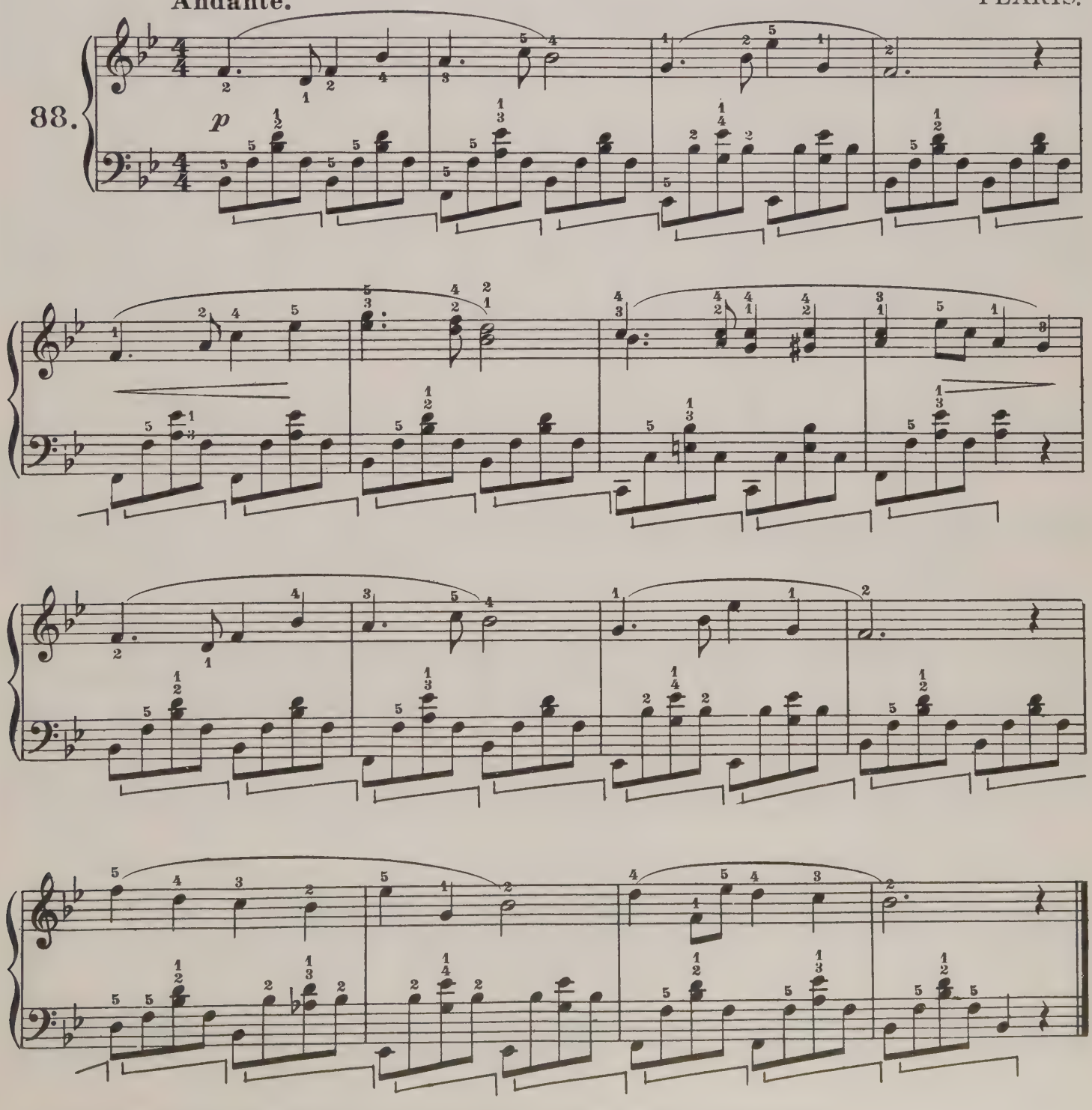
The use of the so-called 'Loud Pedal" is greatly misunderstood by the average piano pupil. The idea seems quite general that its only use is to "make the music louder." It is really a "sustaining pedal" rather than a loud pedal, and its office is to sustain the tone after the finger has released the key. To use the pedal improperly is a great deal worse than not using it at all. When the pupil realizes that all the tones played while the foot is on the pedal continue to sound until the pedal is released, he will see that it is important to know just when to use it, and when not to.

The proper place to use the pedal is often marked by the word Ped. followed by a star (*) where it is to be released. The following is also used: a ⌊——⌉ b. The pedal is pressed down at *a* and released at *b*.

Pedal Study.

Andante. FEARIS.

88.



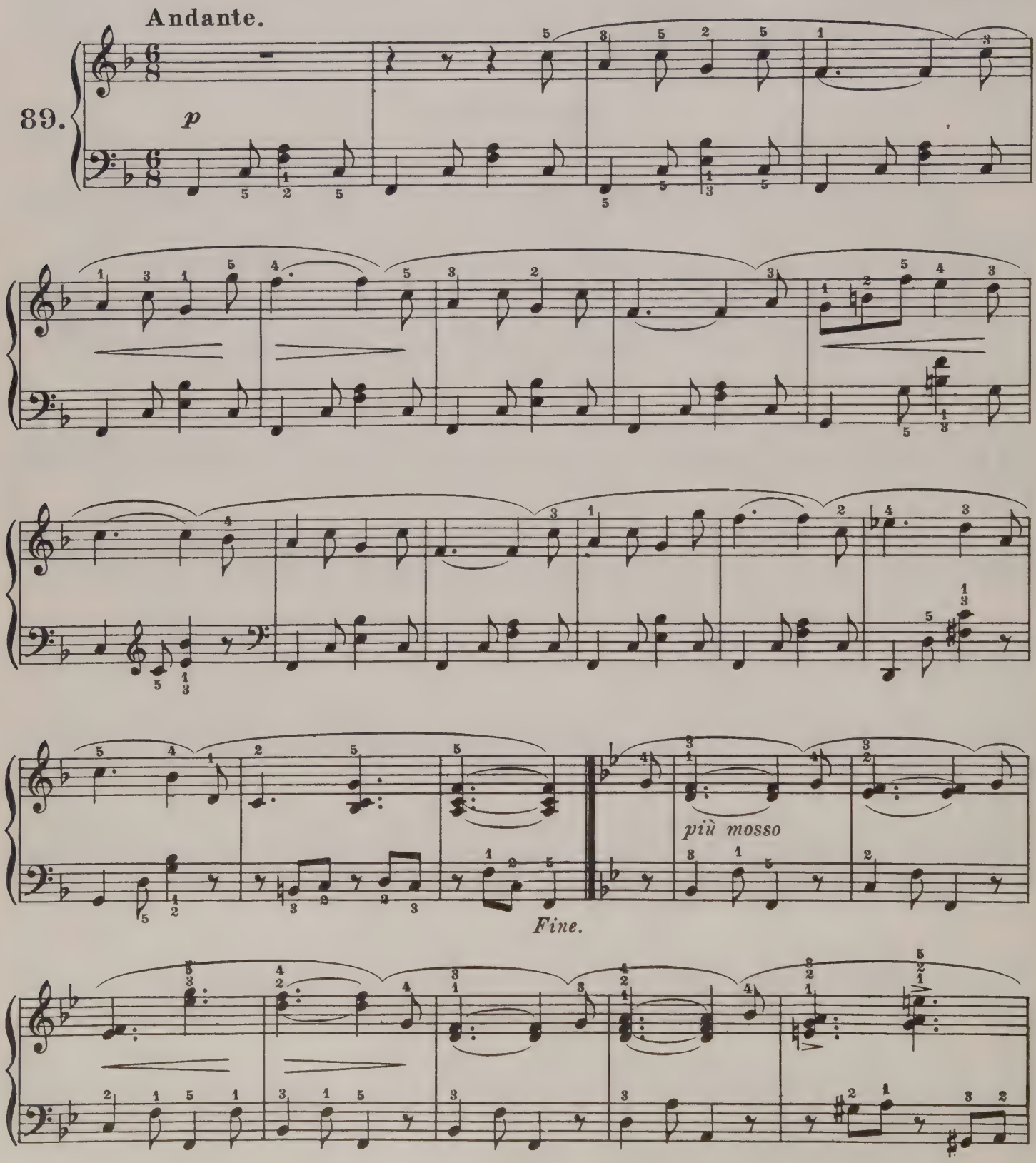
John Thompson's "The Hanon Studies" will be found useful at this point.

On the Seine.

BARCAROLLE.

A charming recreation in $\frac{6}{8}$ time. The left hand needs especial practice.

RAOUL GABRIEL.



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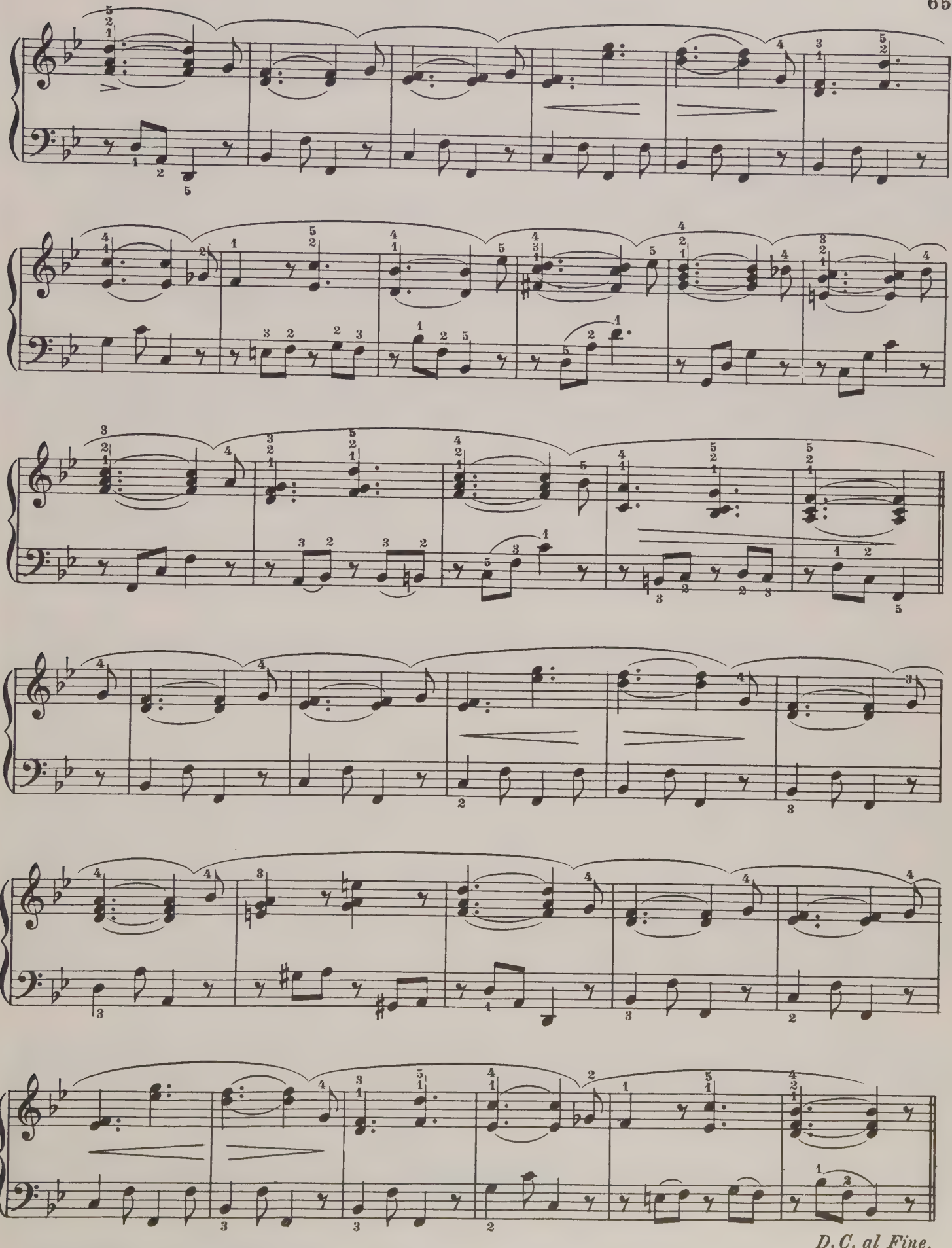
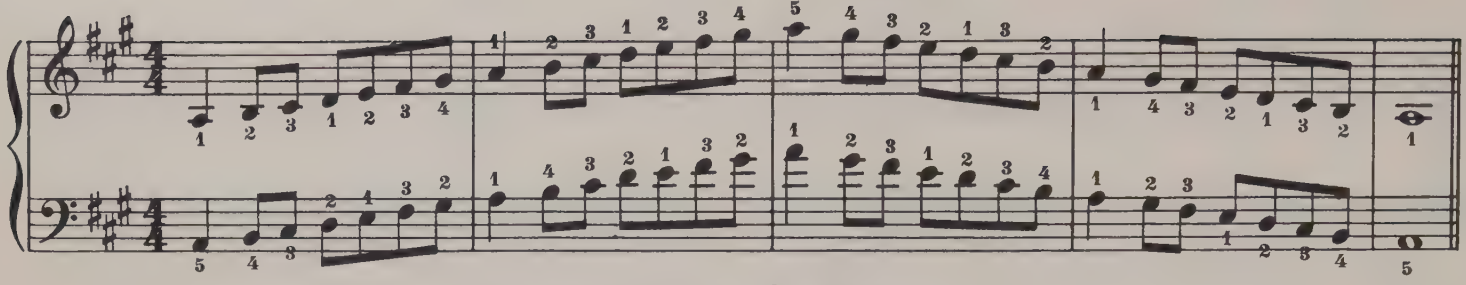


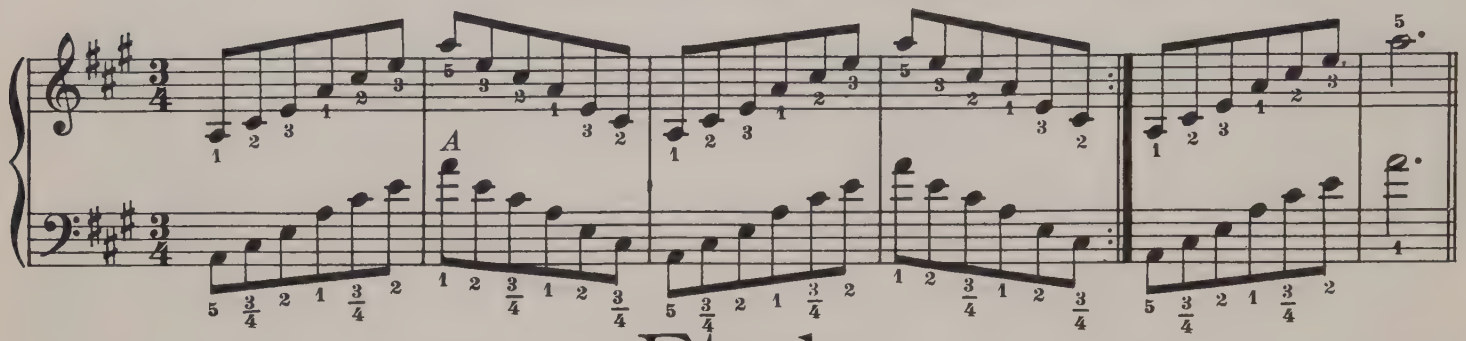
D.C. al Fine.

Published complete in sheet form.

Scale of A Major.



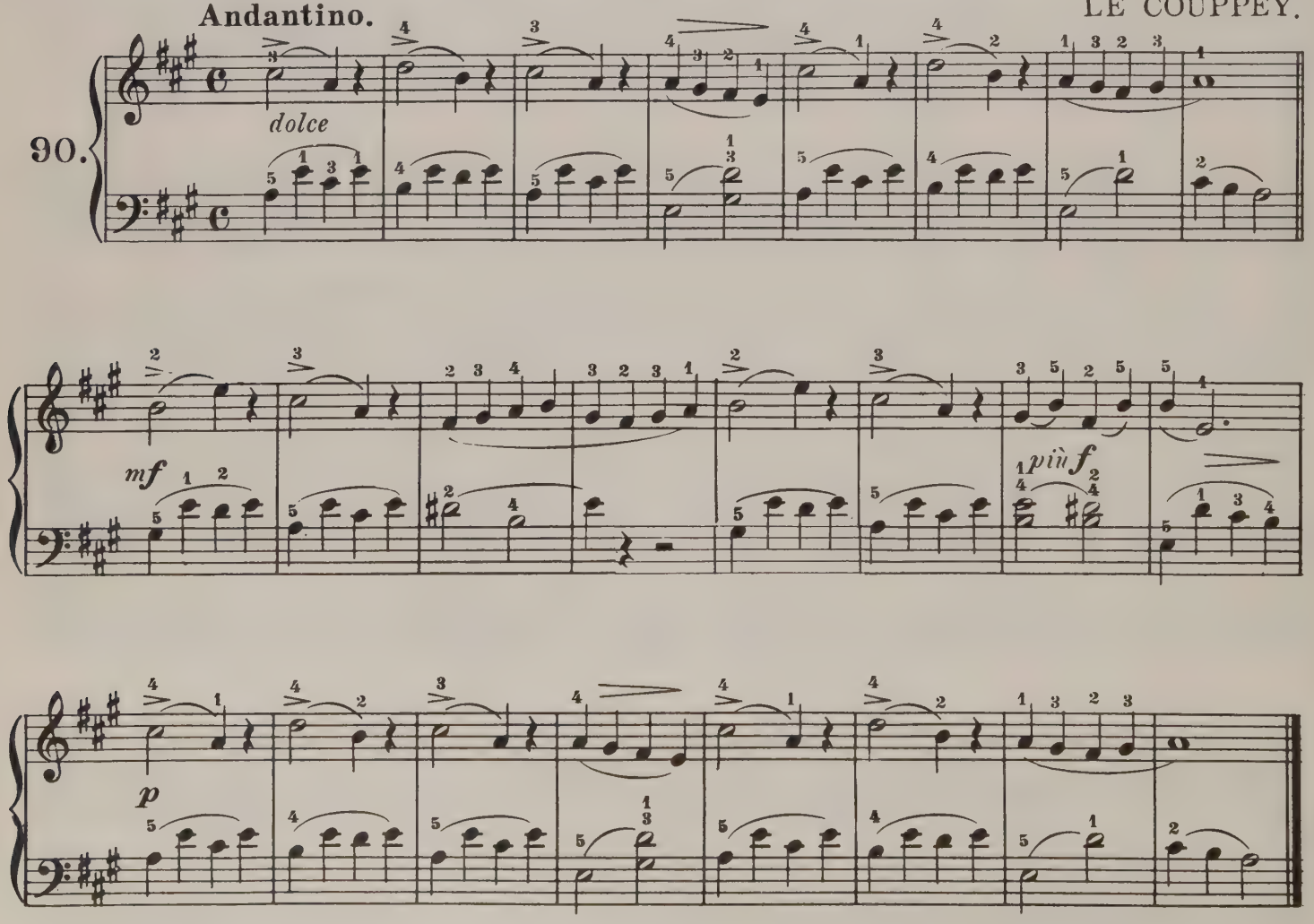
Arpeggio in A Major.



Etude.

A very easy Etude is here introduced to familiarize the pupil with the new key.

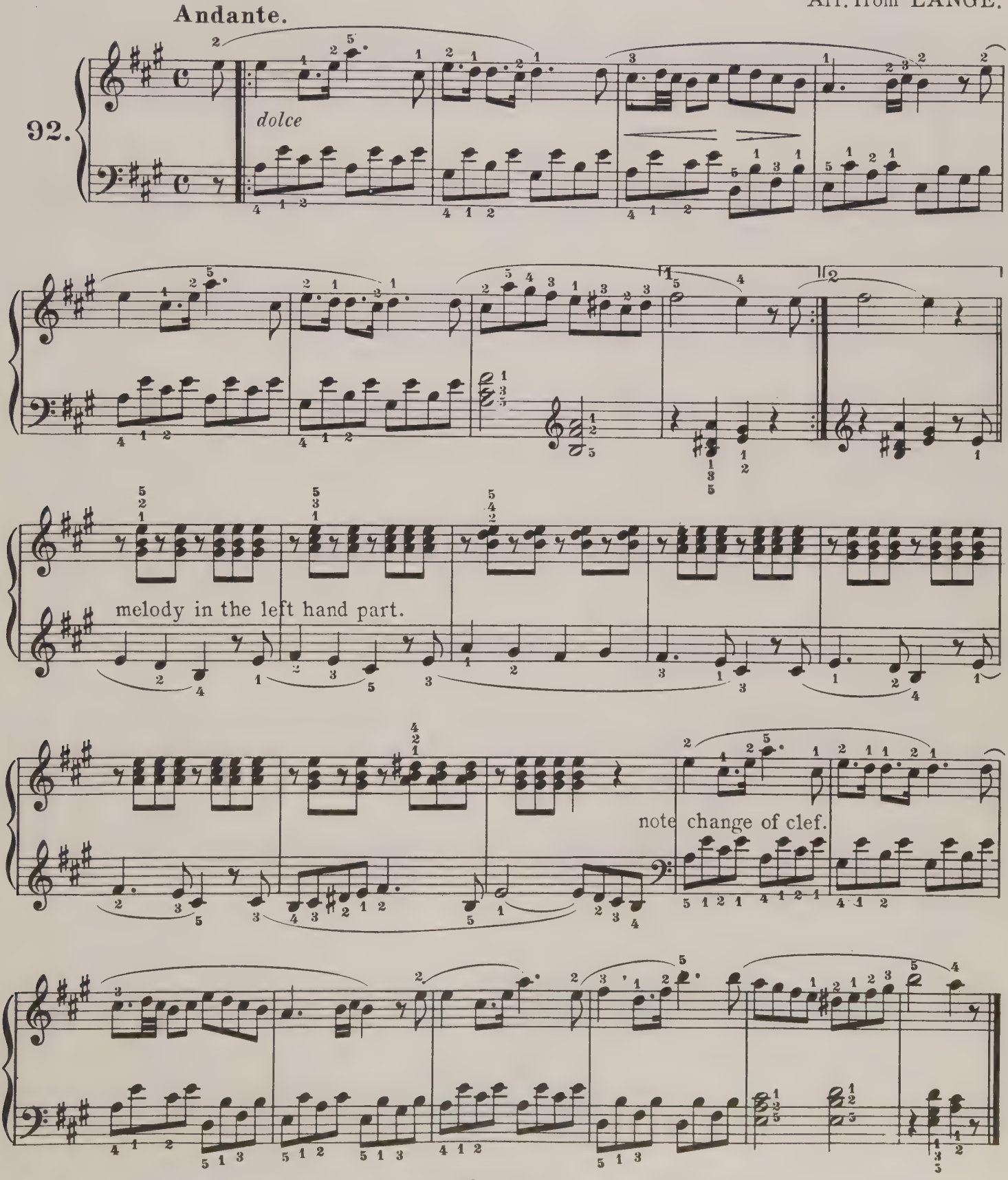
Andantino. LE COUPPEY.



Heather Rose.

Observe the repeat, also the 1st and 2d endings. Where the melody appears in the left hand part, the right hand part should be played lightly.

Arr. from LANGE.

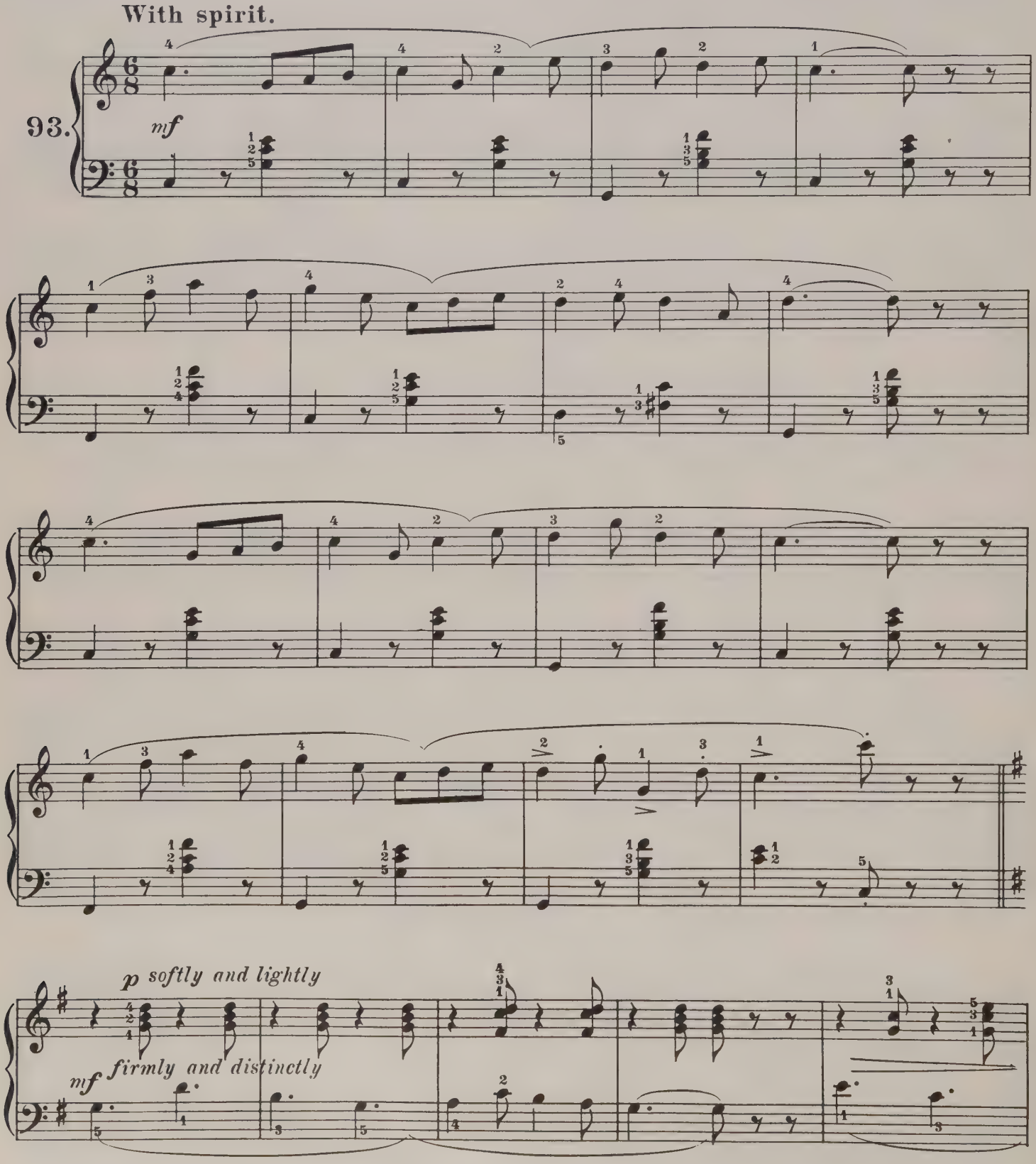


The composition can be had complete in sheet form in the original Key of F.

Rustling Leaves Two-Step.

The left hand has some large skips in this piece. It should be practiced alone.

EDWARD M. READ.



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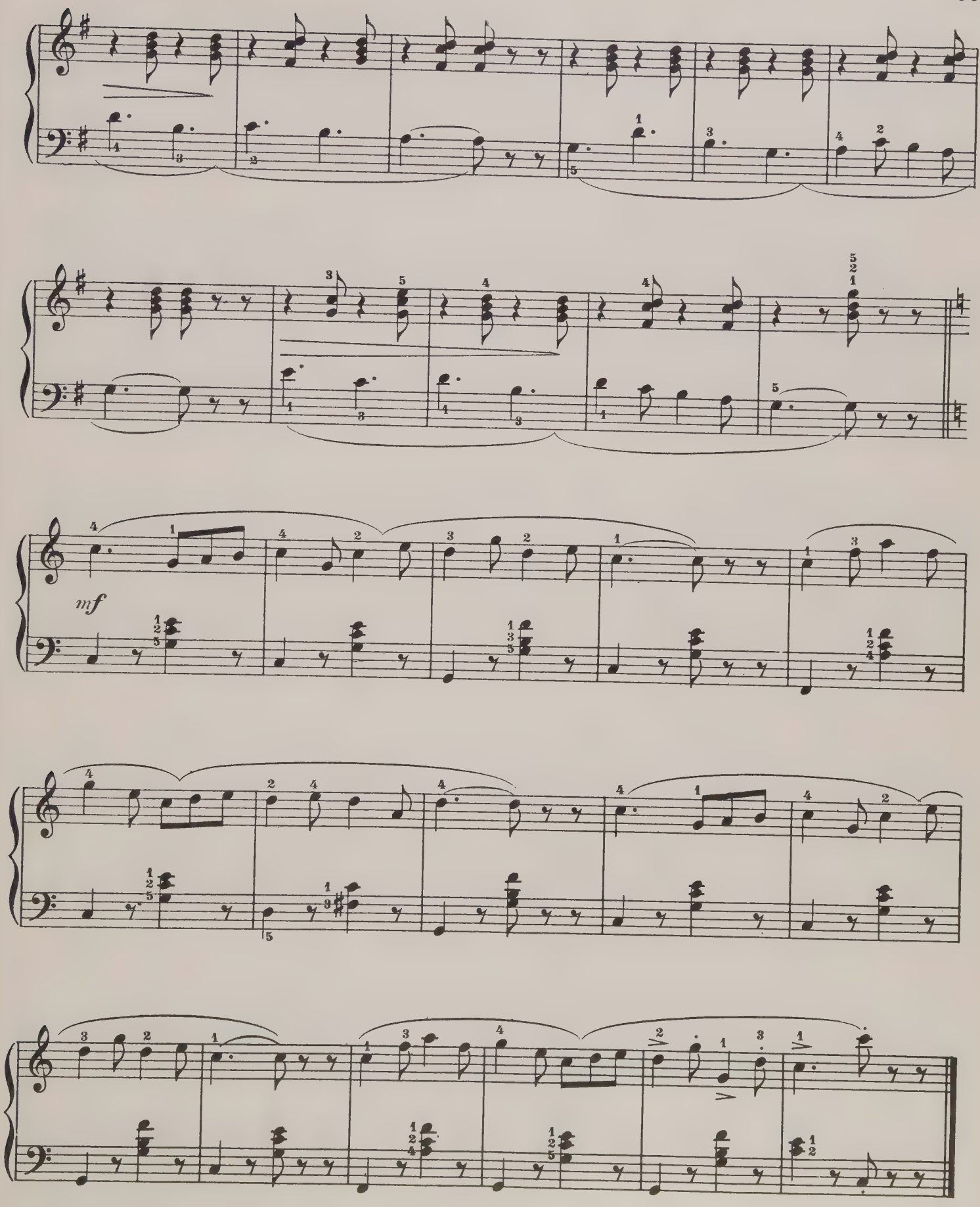


Published complete in sheet form.

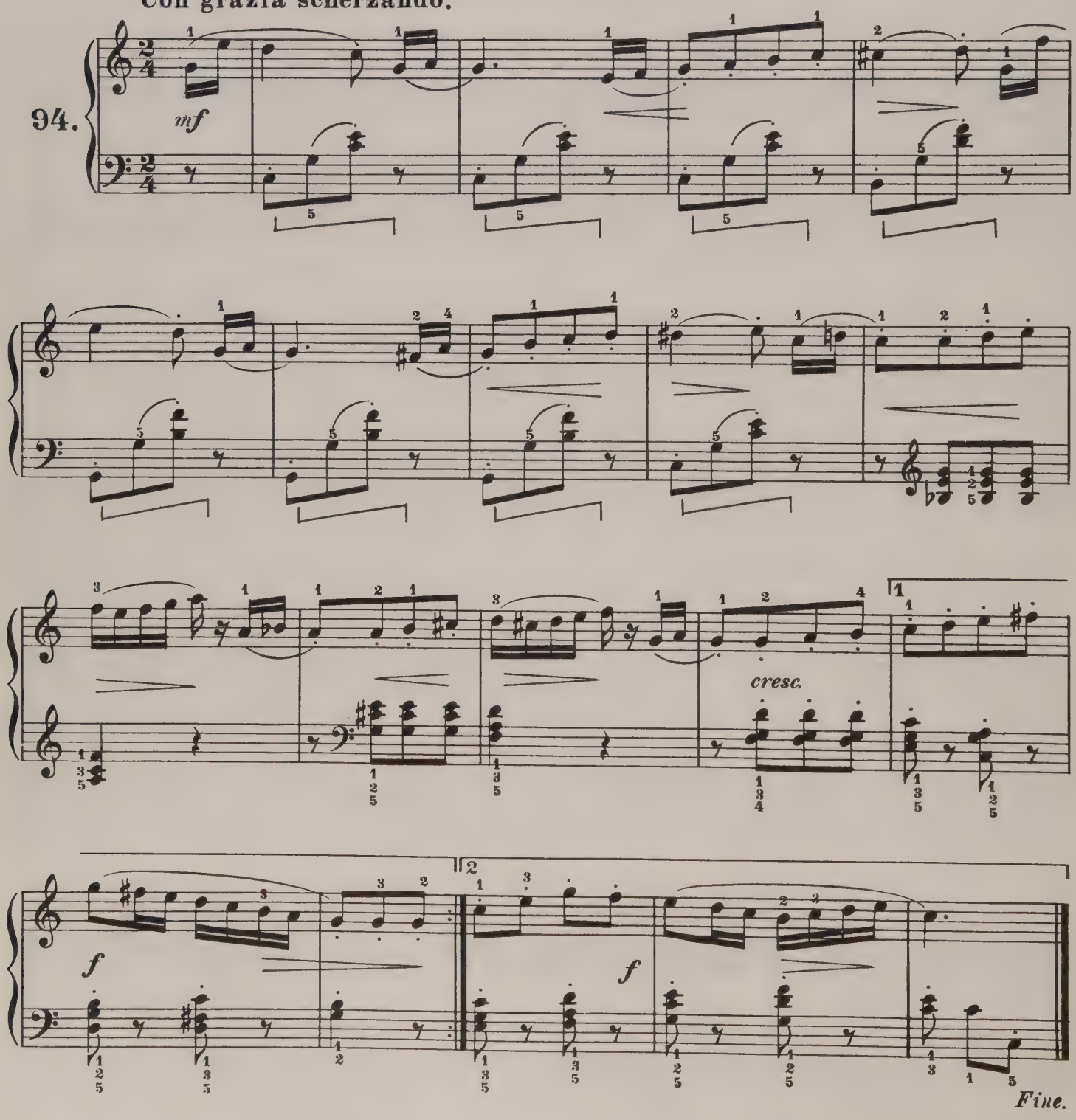
Happy Go Lucky.

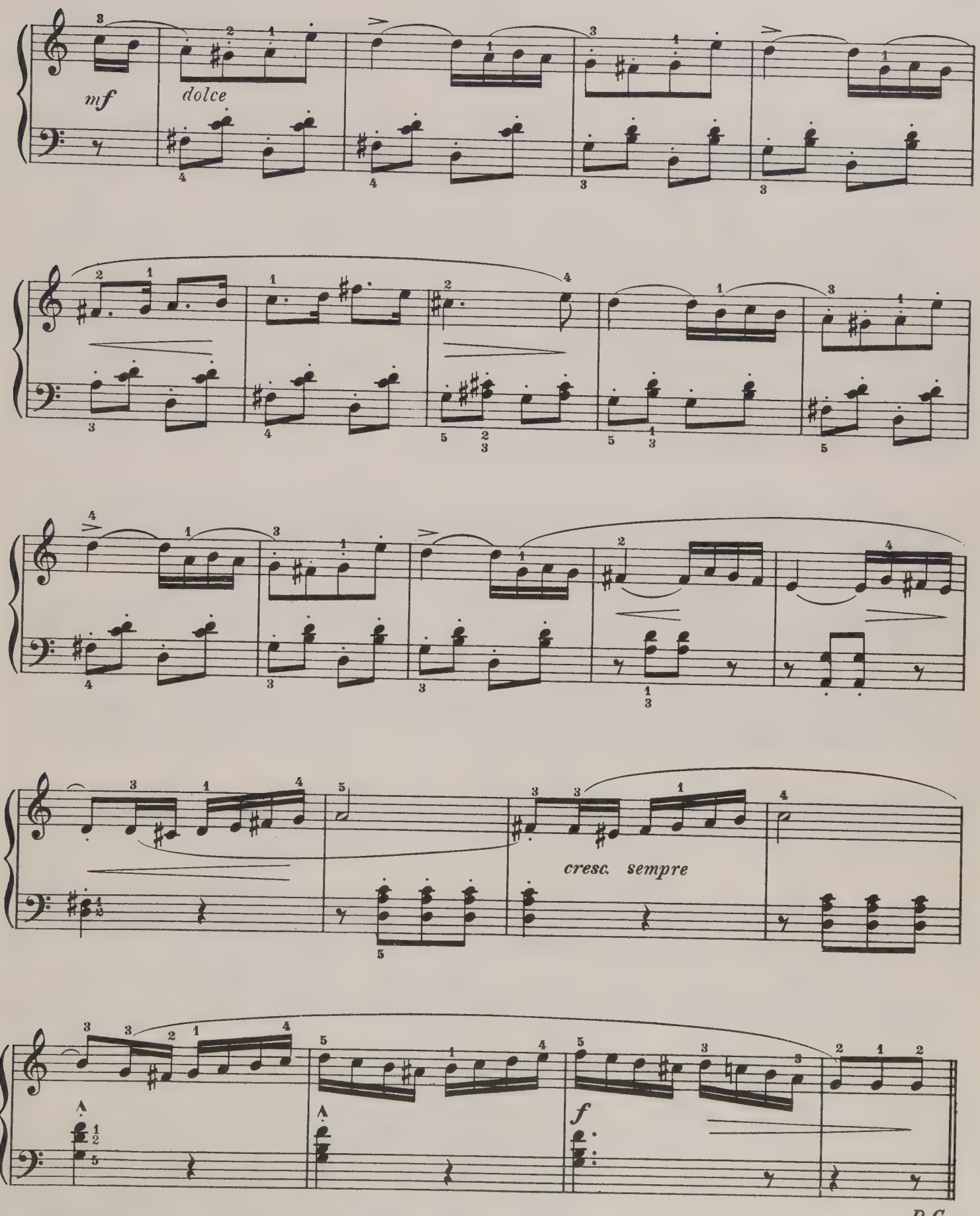
Be careful to use the pedal exactly as marked and do not blur the runs on the second page.

LANGE.

Con grazia scherzando.

94.



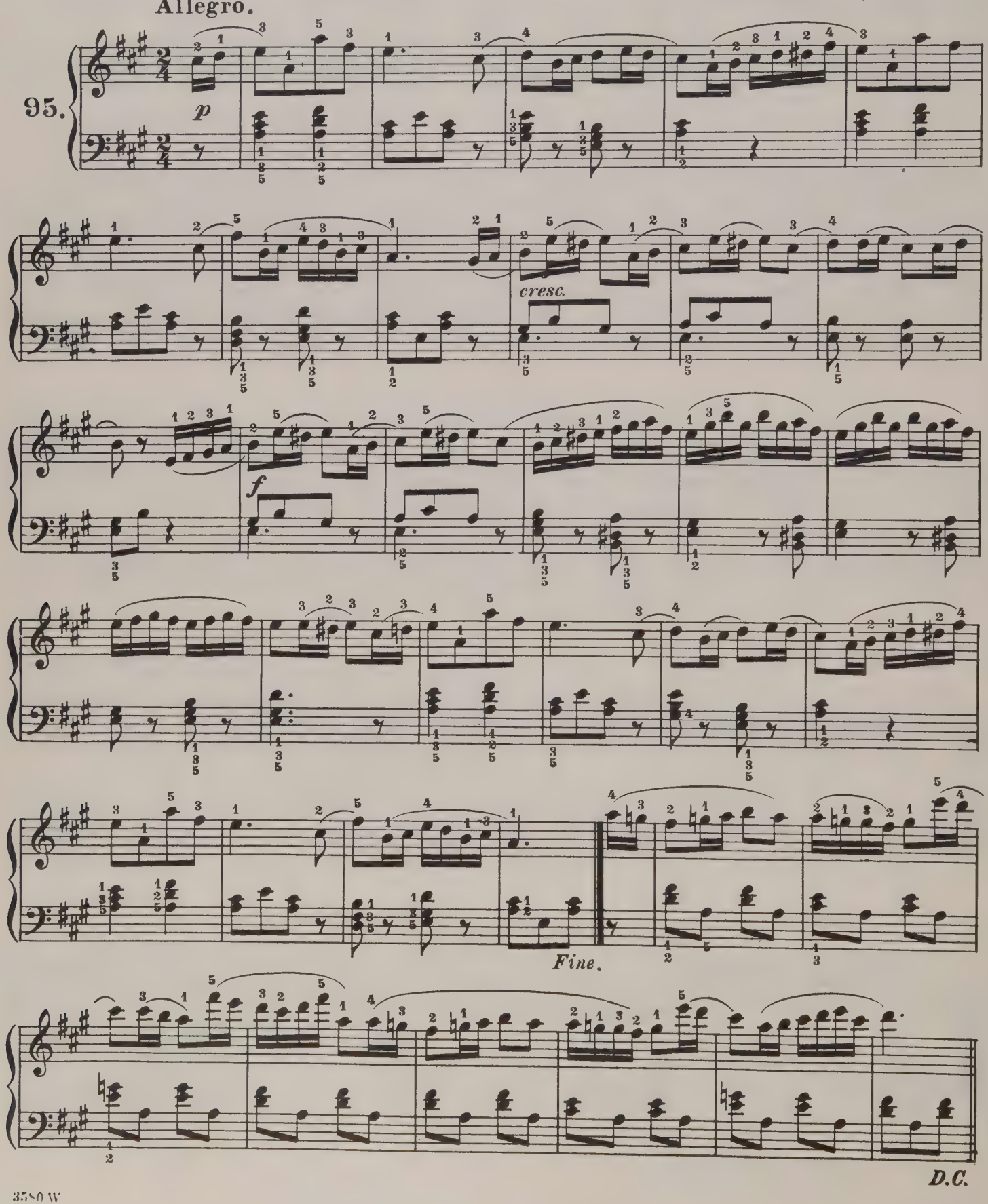


Published complete in sheet form.

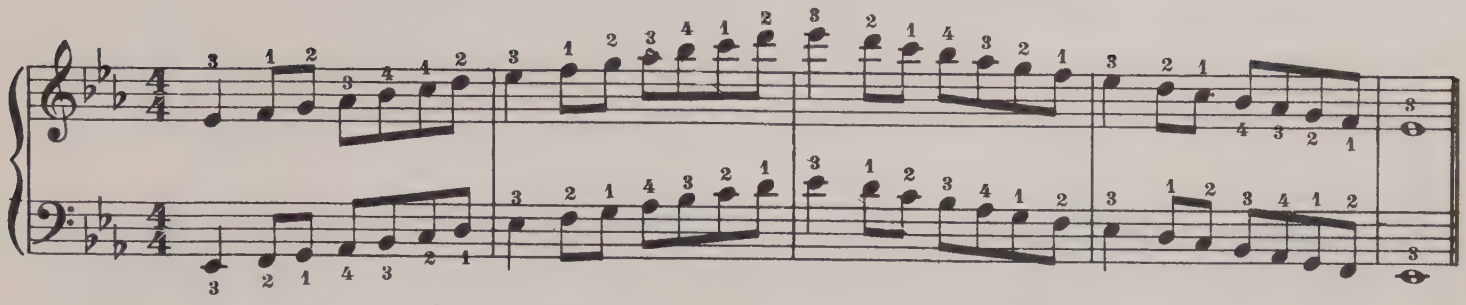
Rondo.

Much of this piece is written on the high leger lines. The pupil should familiarize himself with the letter names before he attempts to play it.

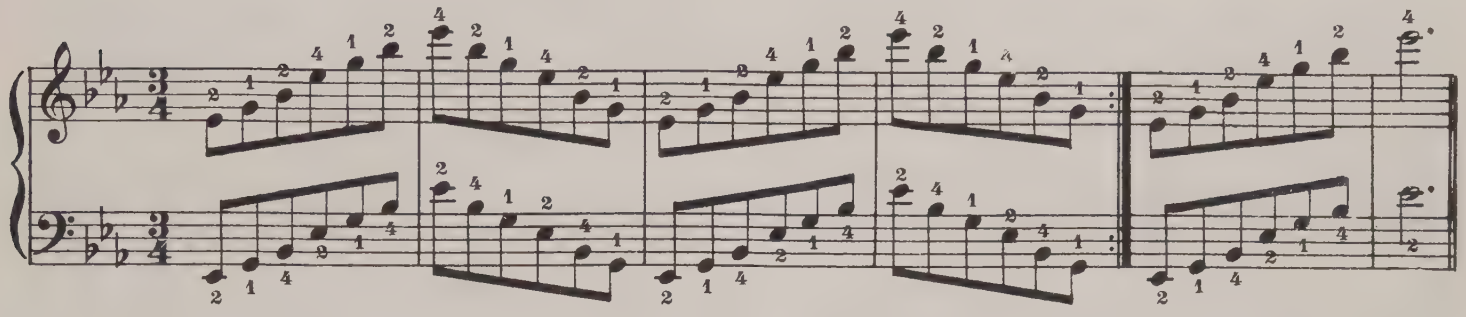
Arr. from E. D. WAGNER.



Scale of E Flat Major.



Arpeggio in E Flat Major.



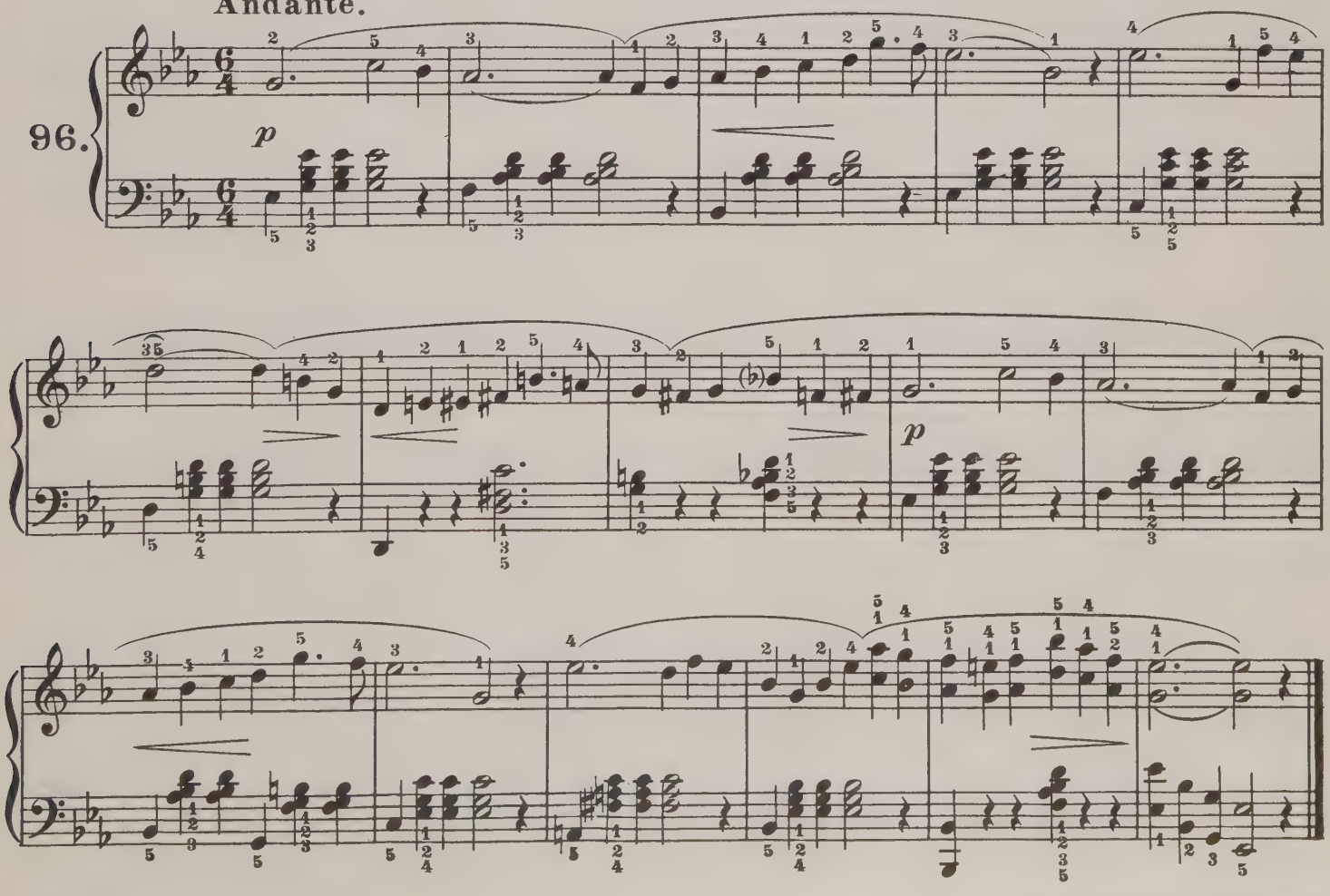
Reverie.

Six-four time means six quarter notes to one measure, and a quarter receives one count. In the sixth measure the fifth finger is substituted for the third without releasing the key.

FEARIS.

Andante.

96.



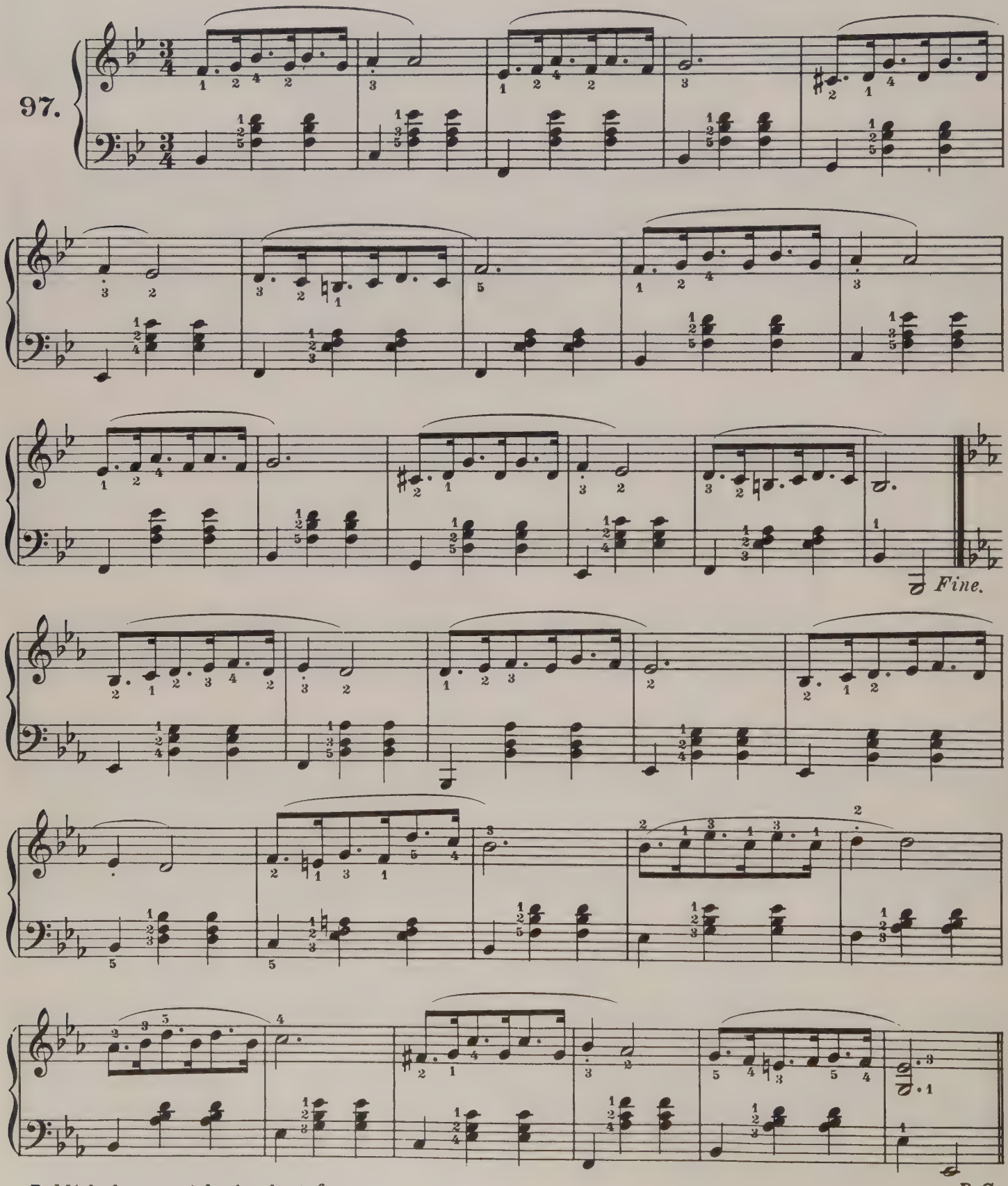
Small hands may play upper notes of octaves in last measure.

Thrush Mazurka.

The Mazurka is a rather slow dance of Polish origin. Do not hurry this piece.

MAUDE KEATHLEY.

97.



Published separately in sheet form.

D.C.

3580 W

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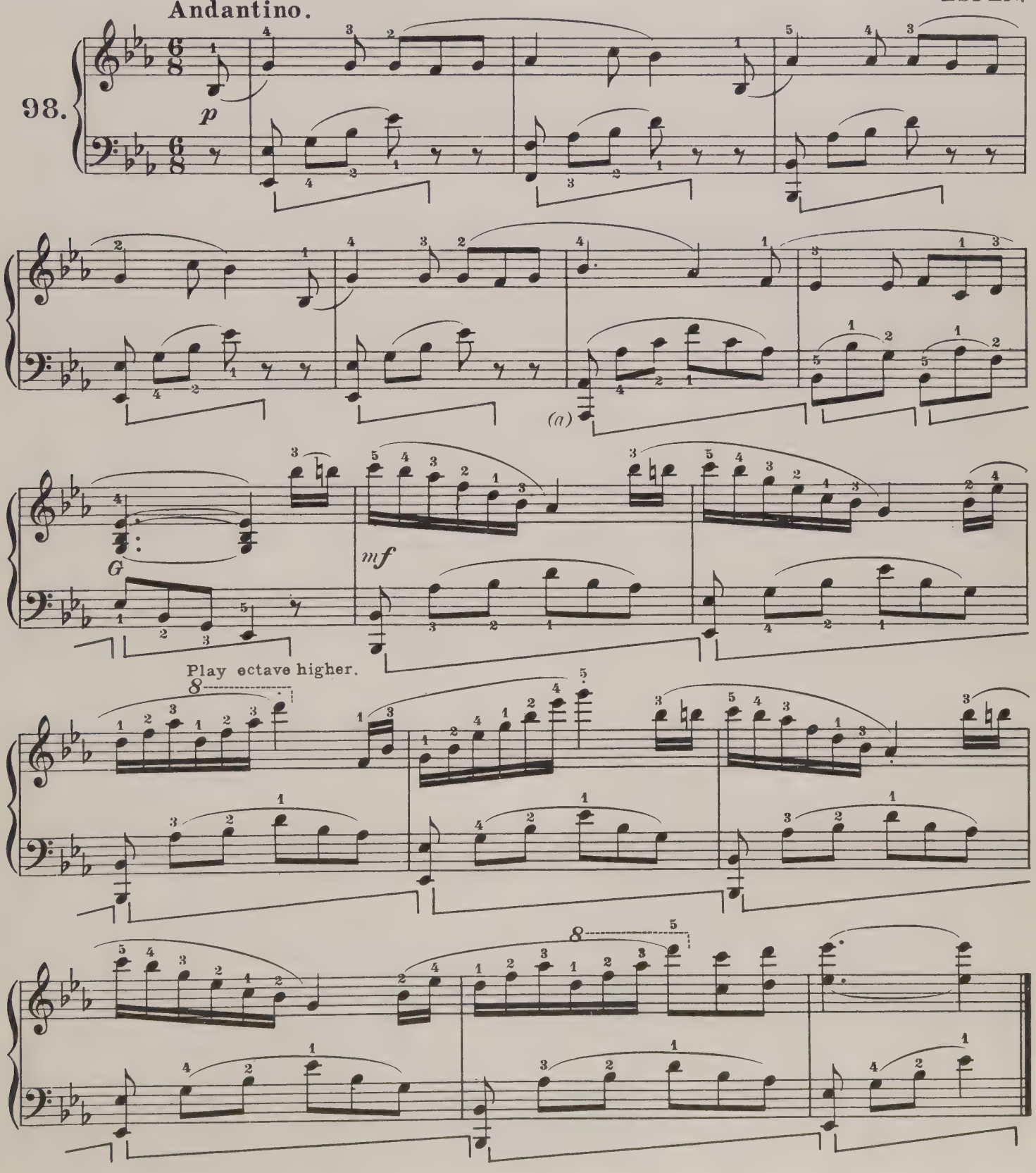
Spring's Awakening.

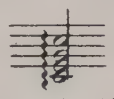
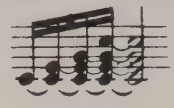
A pretty recreation which makes a good pedal study. In the second part of the piece the figure 8 appears over a group of notes. This means that the notes are to be played an octave higher.

ESPEN.



(a) Small hands may take higher note of octaves in bass.

In Pianoforte music a wavy line is written before a chord intended to be played *arpeggio.*

A wavy line placed before a chord thus:  indicates that the notes shall not be struck together, but in quick succession from the lowest to the highest thus: 

Withering Leaves.

NOCTURNE.

Observe the wavy lines before the chords, and hold the notes their full value.

Andante con espressione. E. M. READ.

99. *p*

rall.

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3580 W

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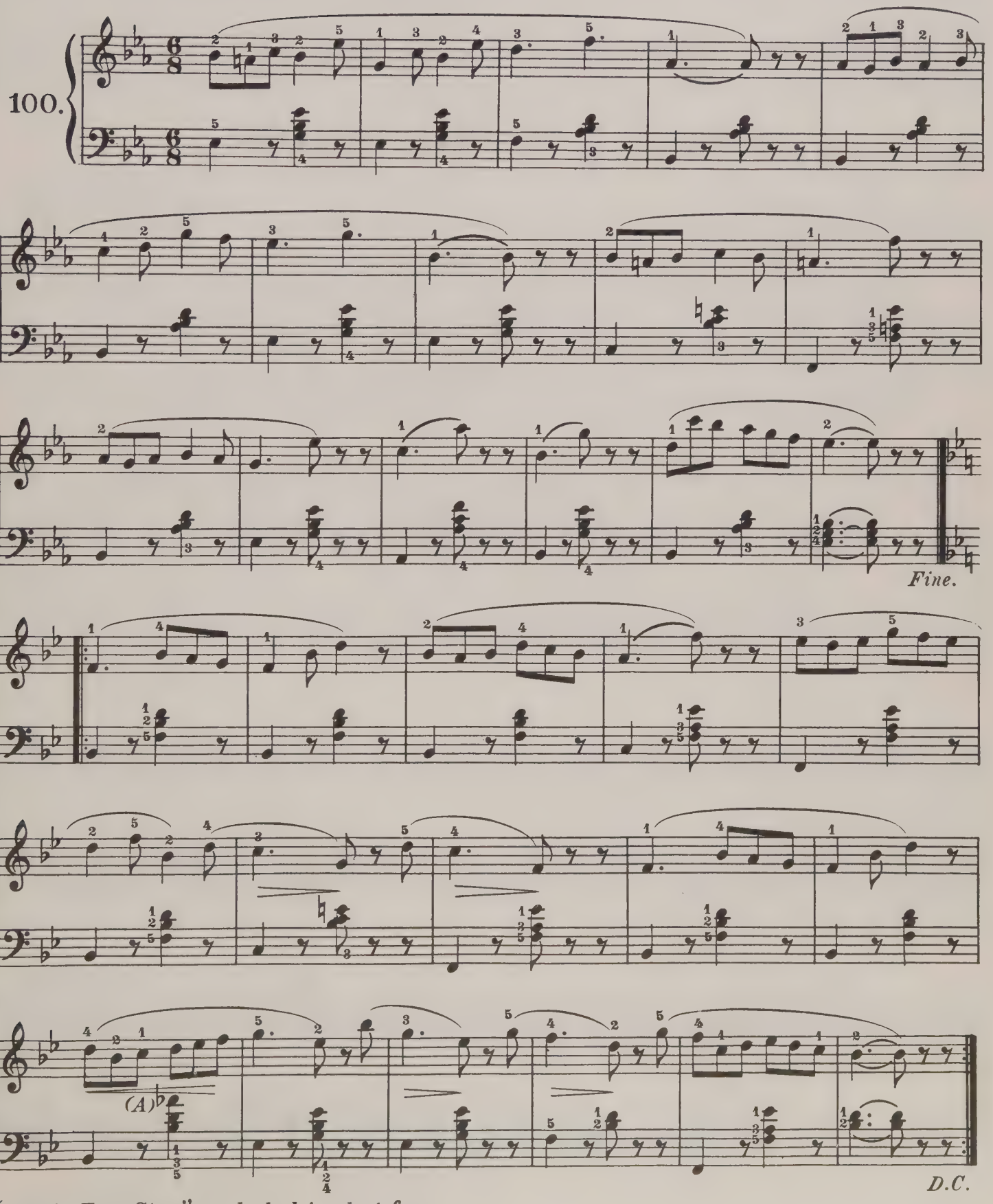
Tennis Two-Step.

E. M. READ.



"Tennis Two-Step" can be had in sheet form.

3580 W

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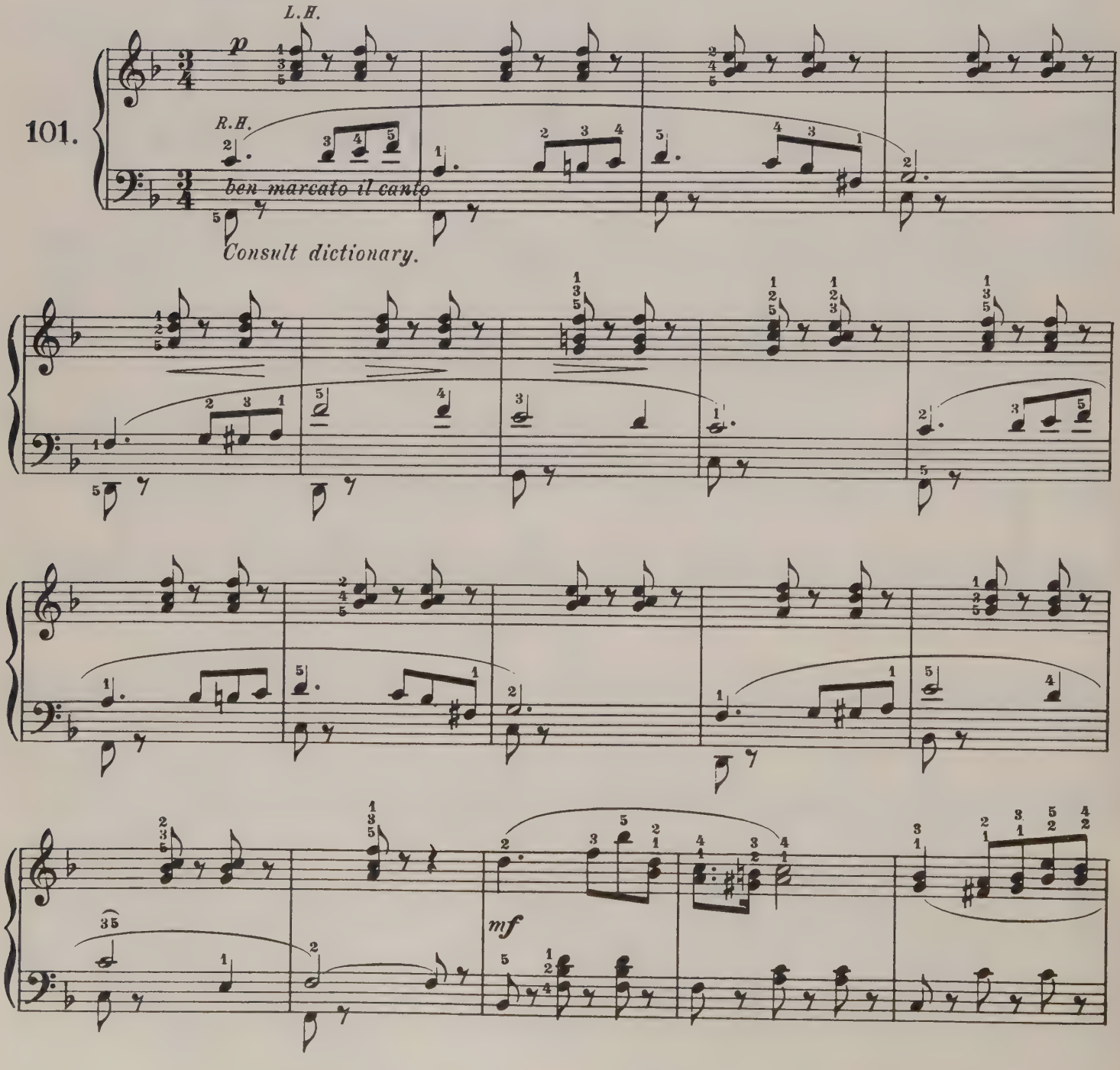
In the following composition the melody is played in the bass clef with the right hand, the left hand crossing over to strike chords above. Make the melody perfectly legato, and a little louder than the chords. Play rather slowly, and with expression.

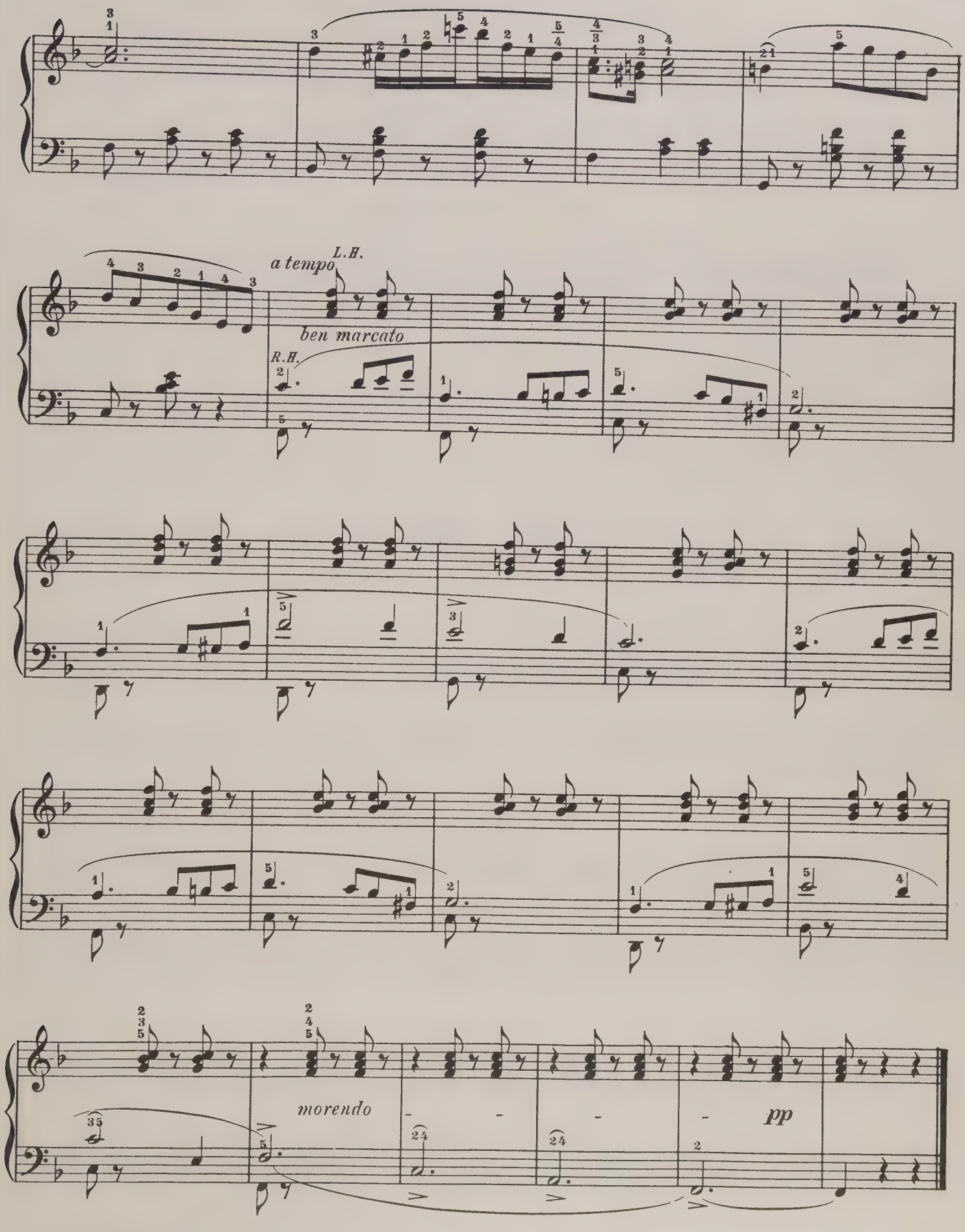
If the pupil's hand is large enough, it is best to play all chords (when the hands are crossed) without using the thumb

The fingering given, makes use of the thumb, as some pupils could not play them in any other way.

Song Without Words.

Andante. L. STREABBOG.





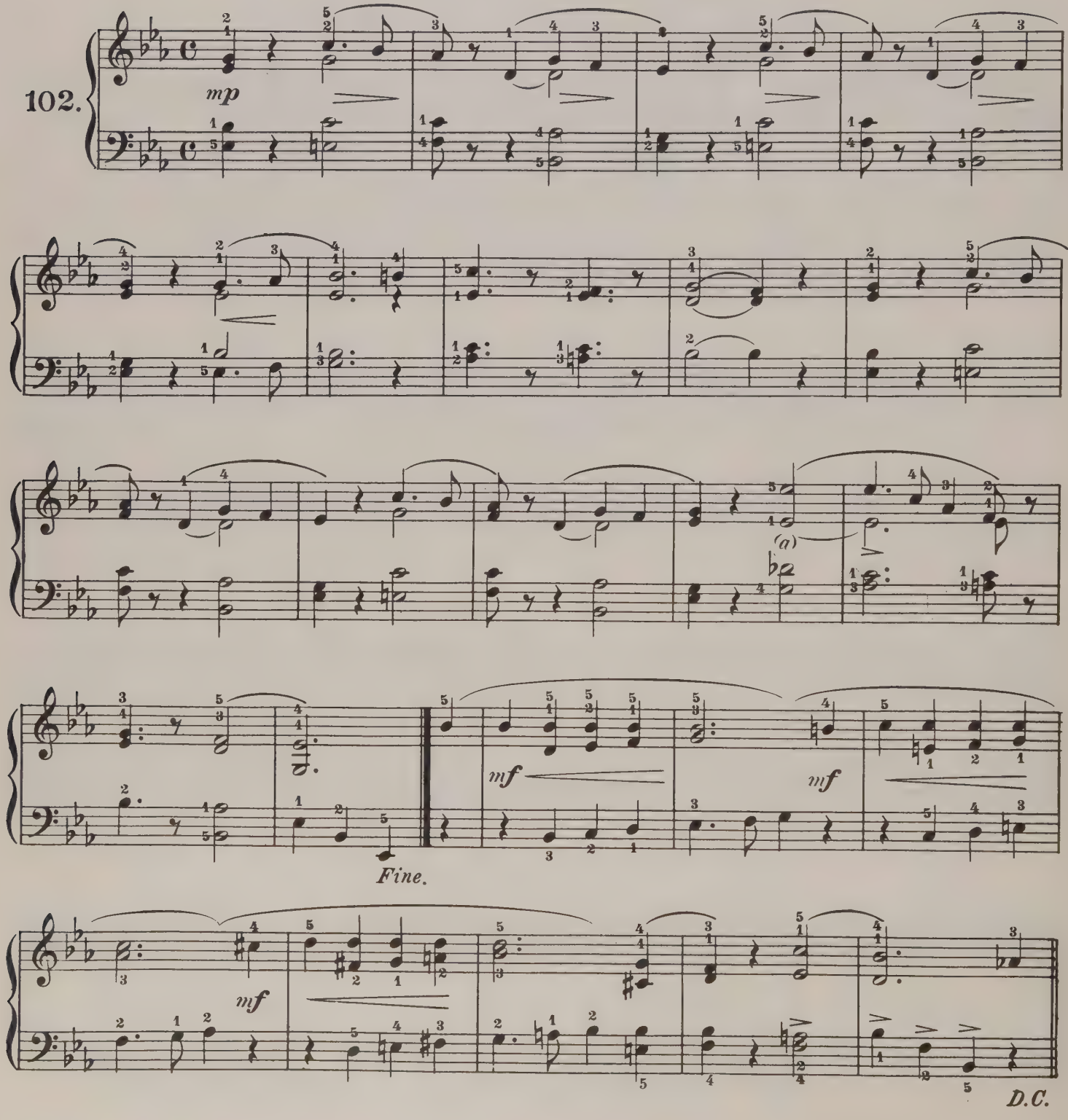
Published separately.

The Trocadero.

In this piece be very careful in the matter of rests. Make the proper difference between quarter and eighth rests. Play quite slowly at first. Note the tie at *(a)*.

For small hands, lower notes of octaves may be omitted.

RAOUL GABRIEL.



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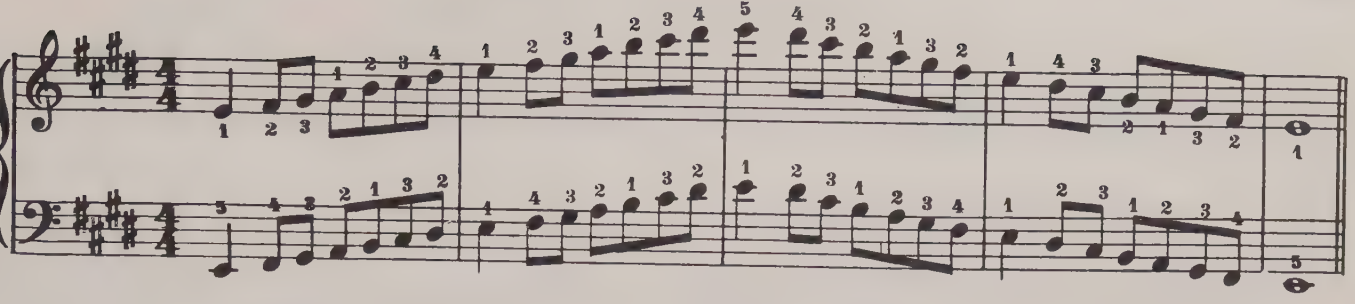
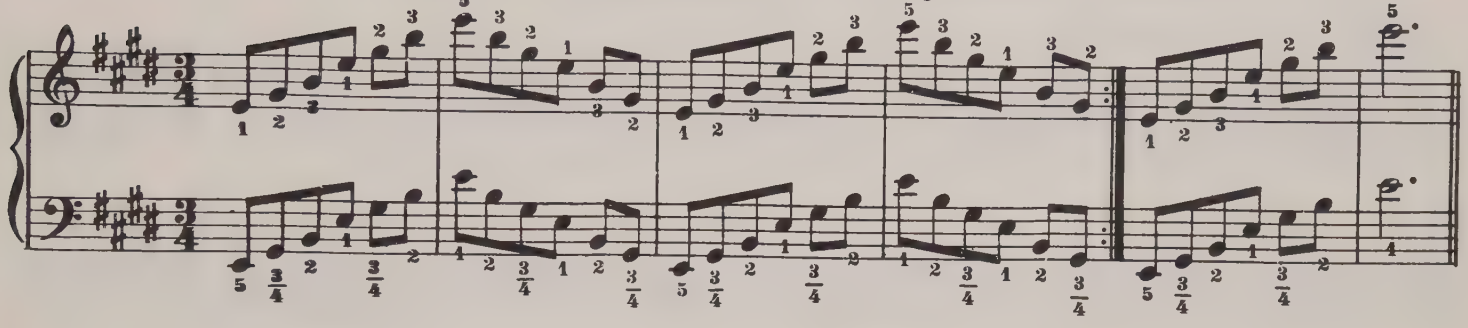
Scale of E Major.

103.



Arpeggio in E Major.

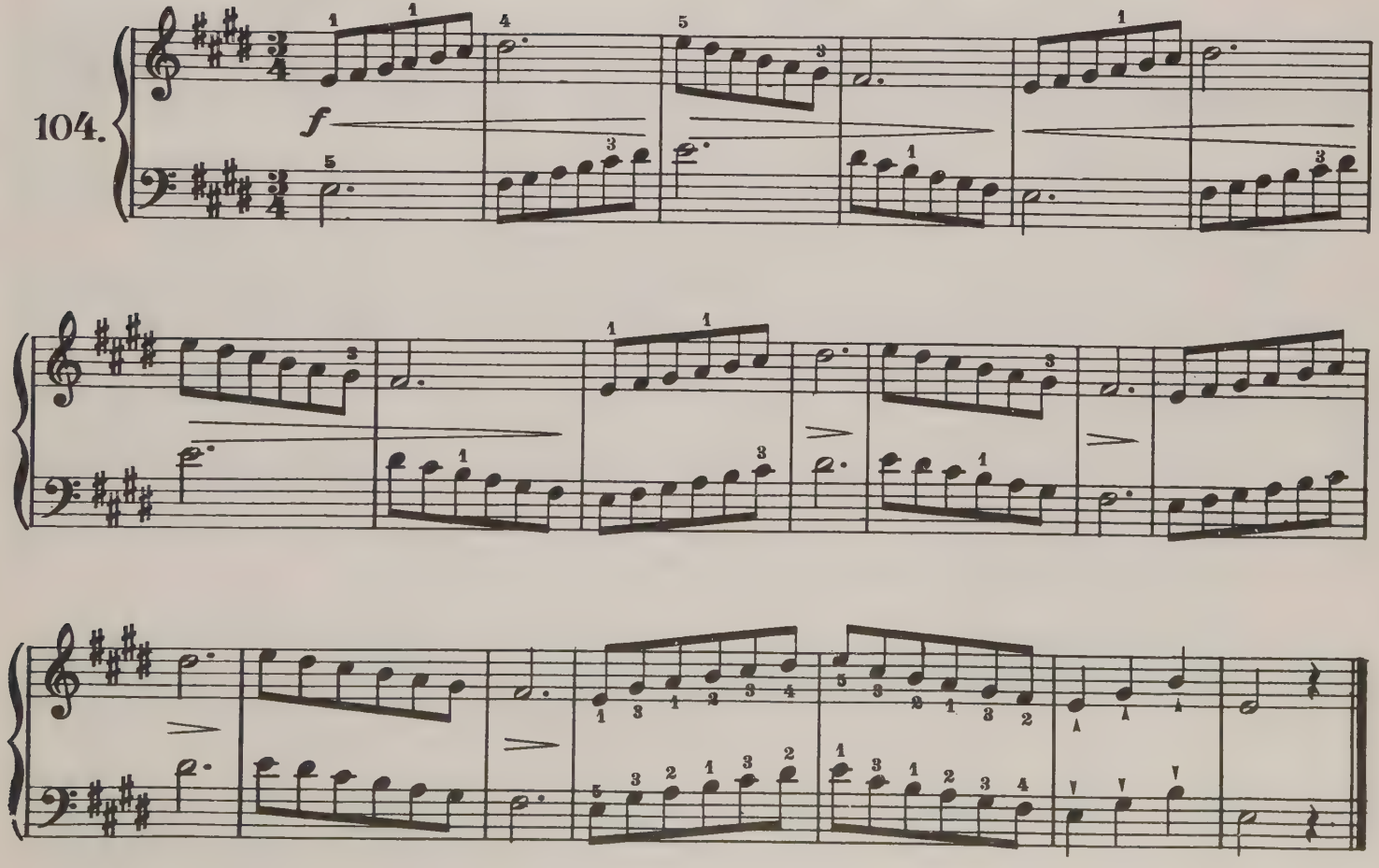


Scale Etude.

BEYER.

Allegretto.

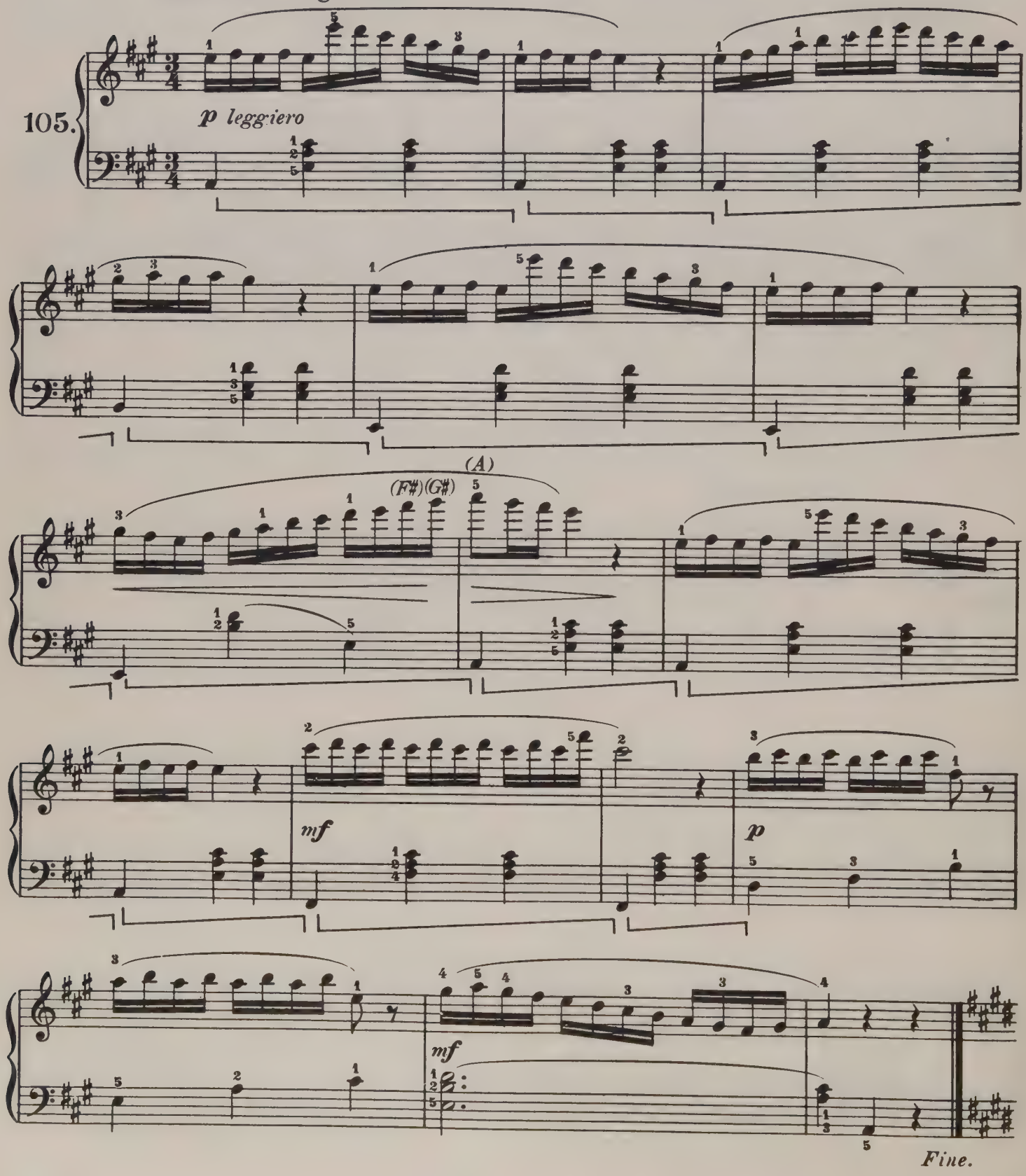
104.

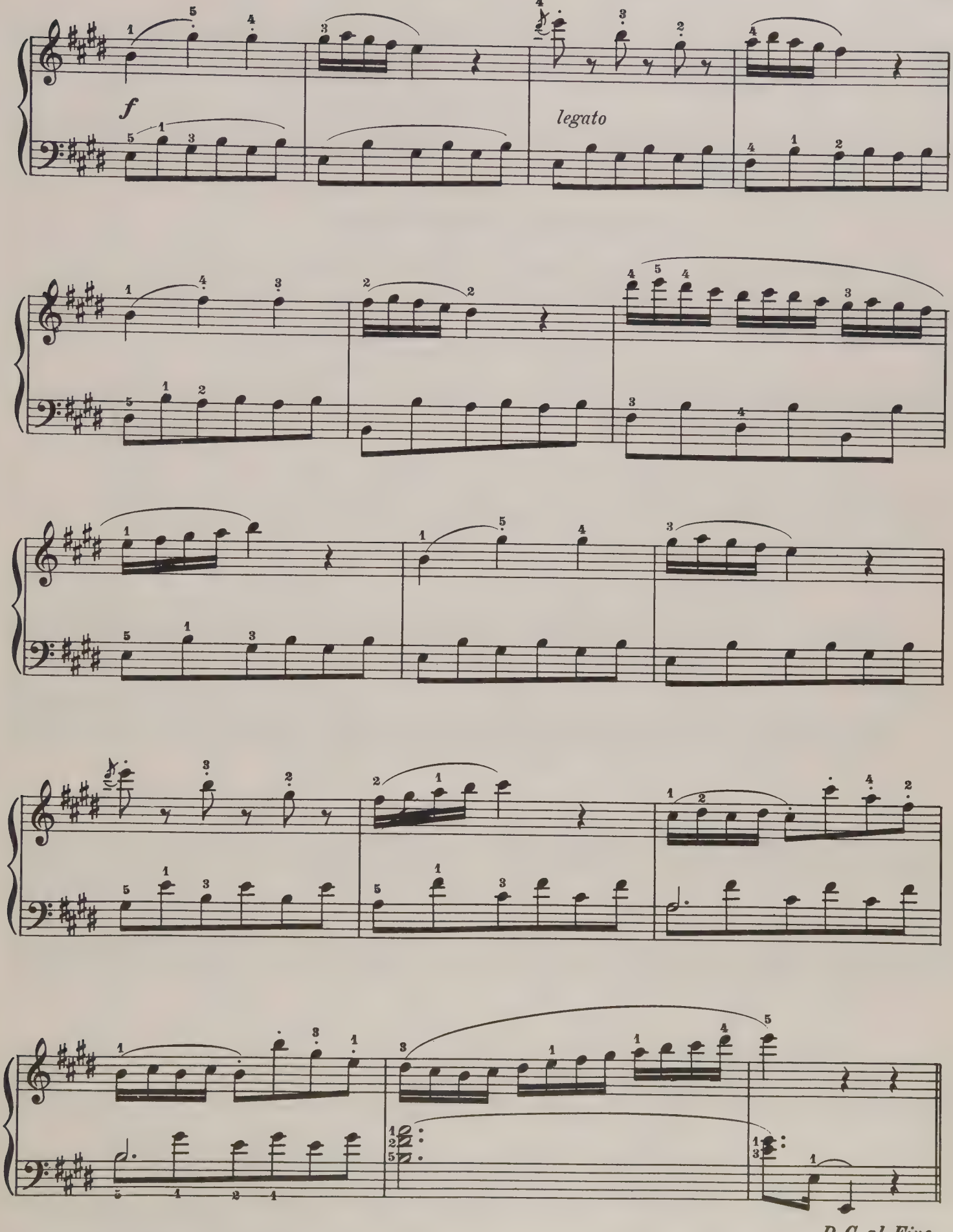


Sweet Violet.

An excellent study in passage playing., Play perfectly legato, but do nct blur.

Moderato e grazioso. CARL HEINS.





D. C. al Fine.

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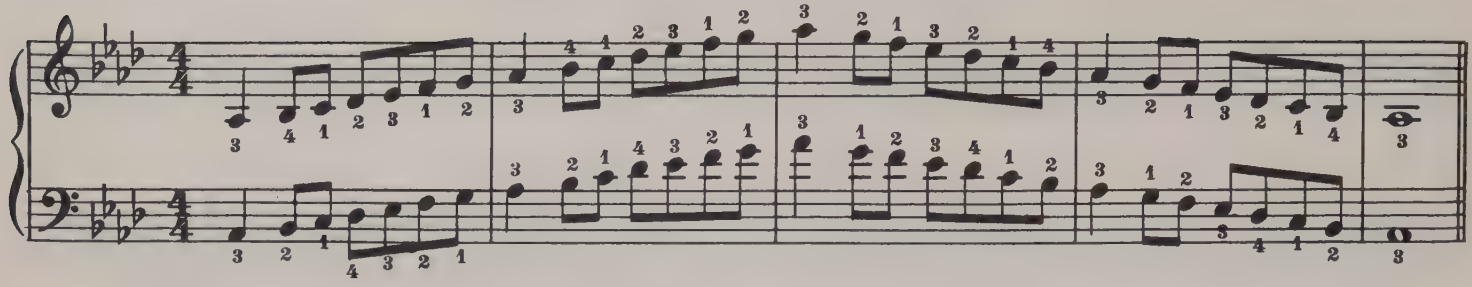
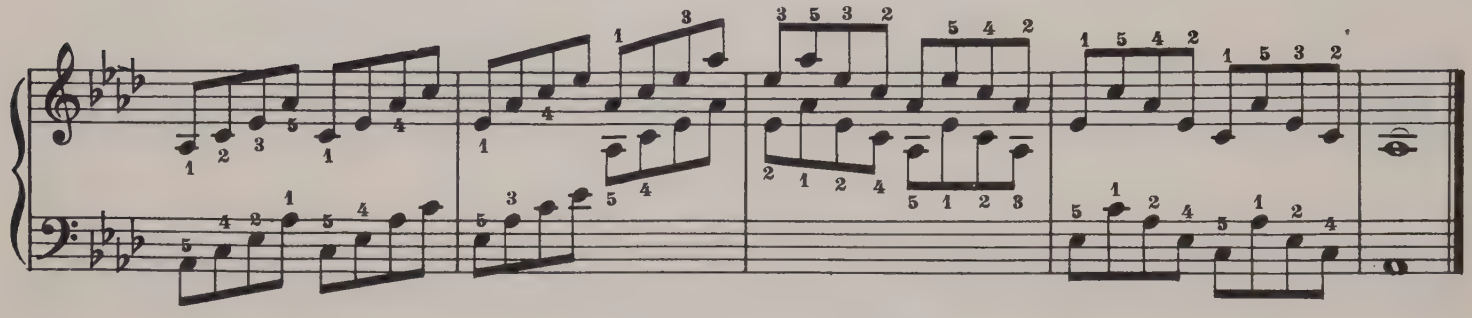
3580 W

Scale of A Flat Major.



Arpeggio in A♭ Major.

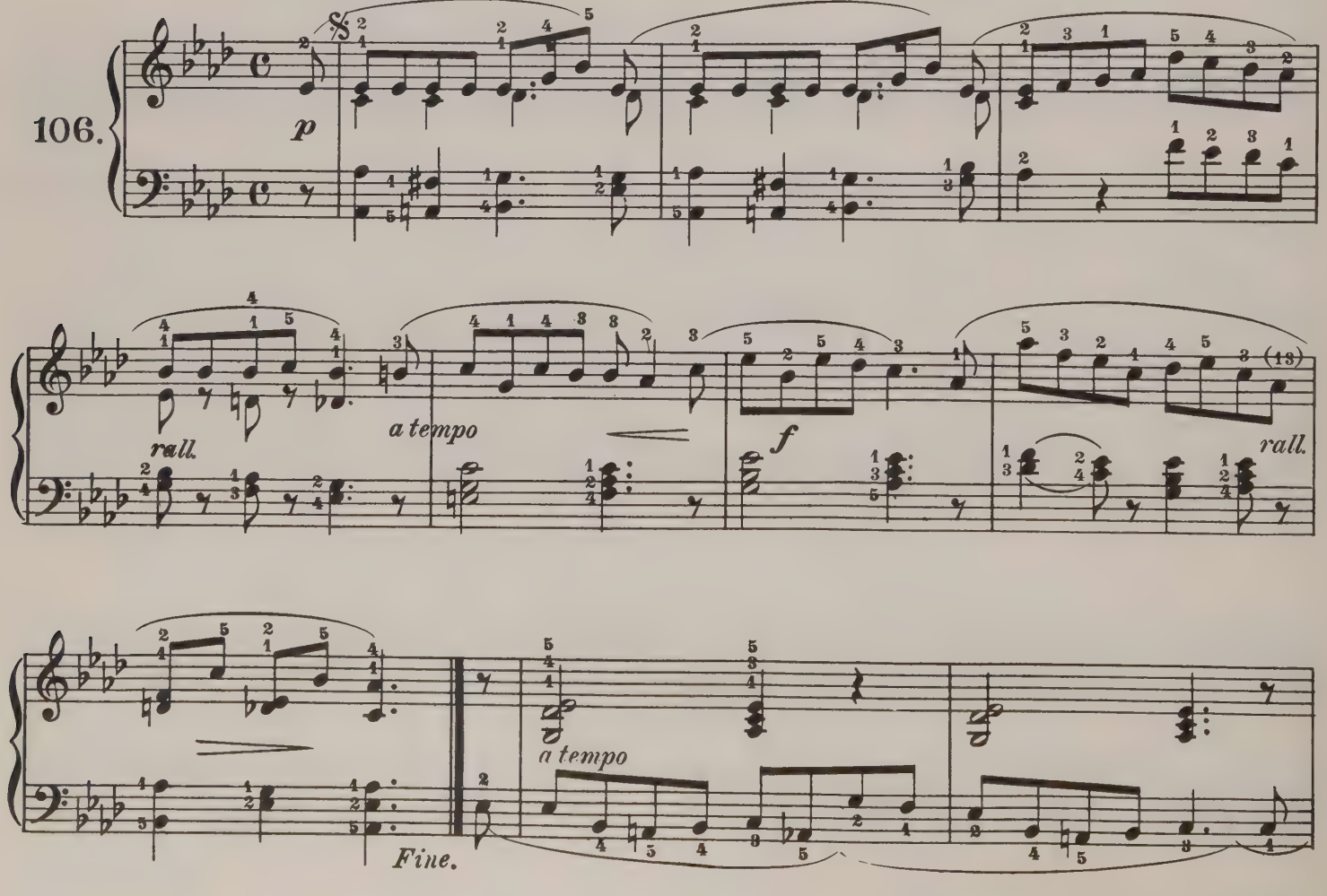


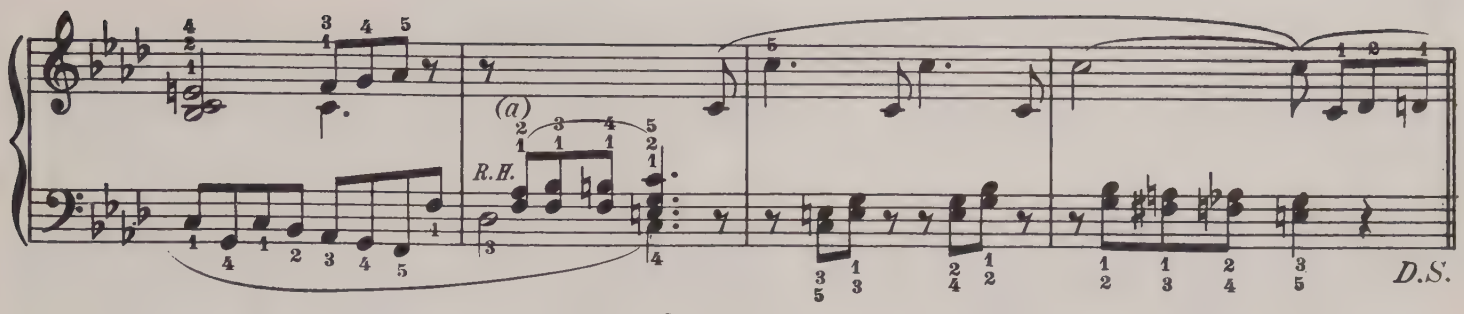
Romance.

Play this little "song without words" with feeling and expression. In the second part, the melody in the bass must be made to stand out. At *(a)* the right hand plays from the bass clef.

Andantino. J. S. FEARIS.

106.



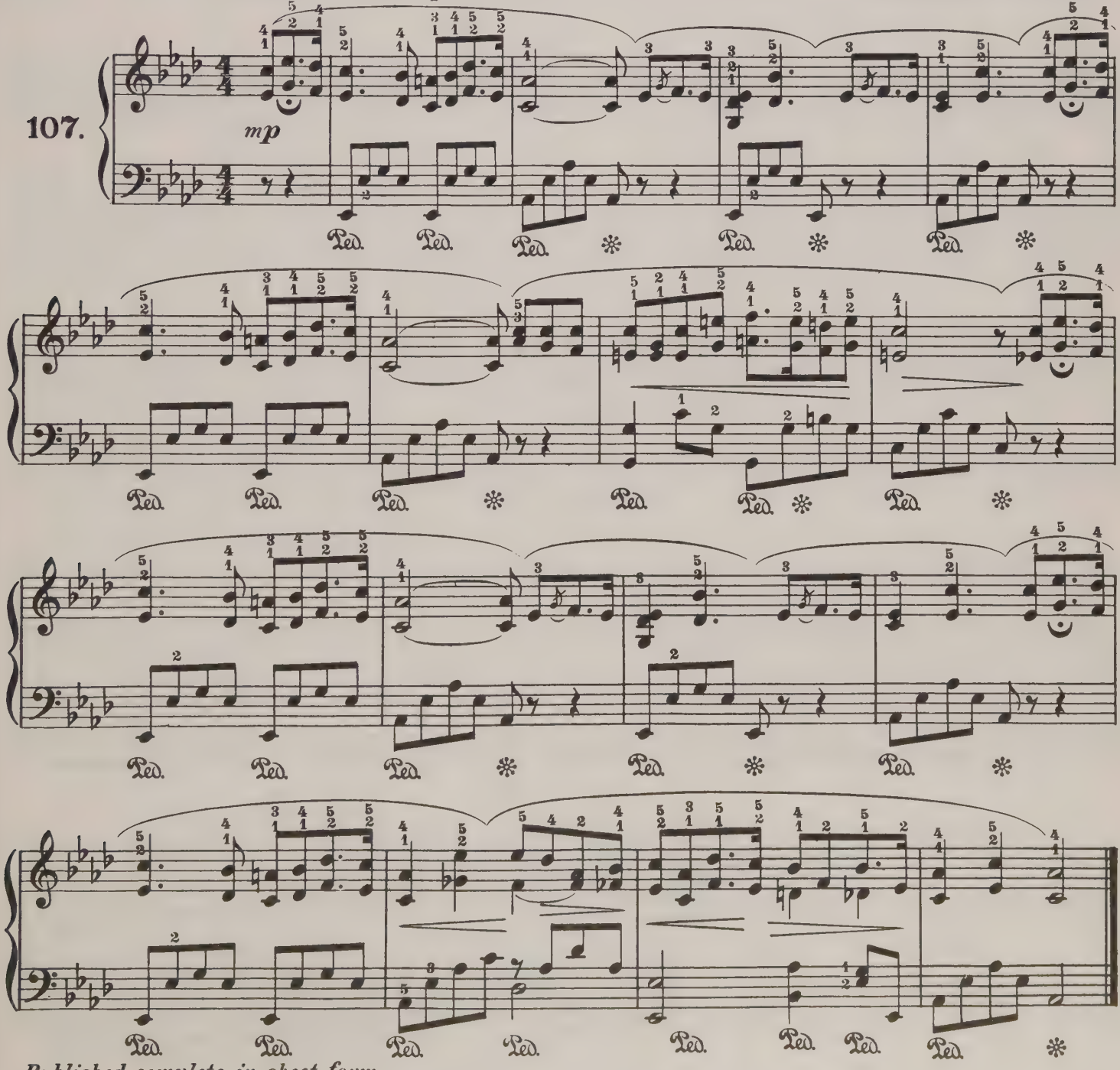


Love's Lament.

The teacher should insist that the double sixths in this recreation be played as legato as possible.

Andante con espressione. EDWARD M. READ.

107.



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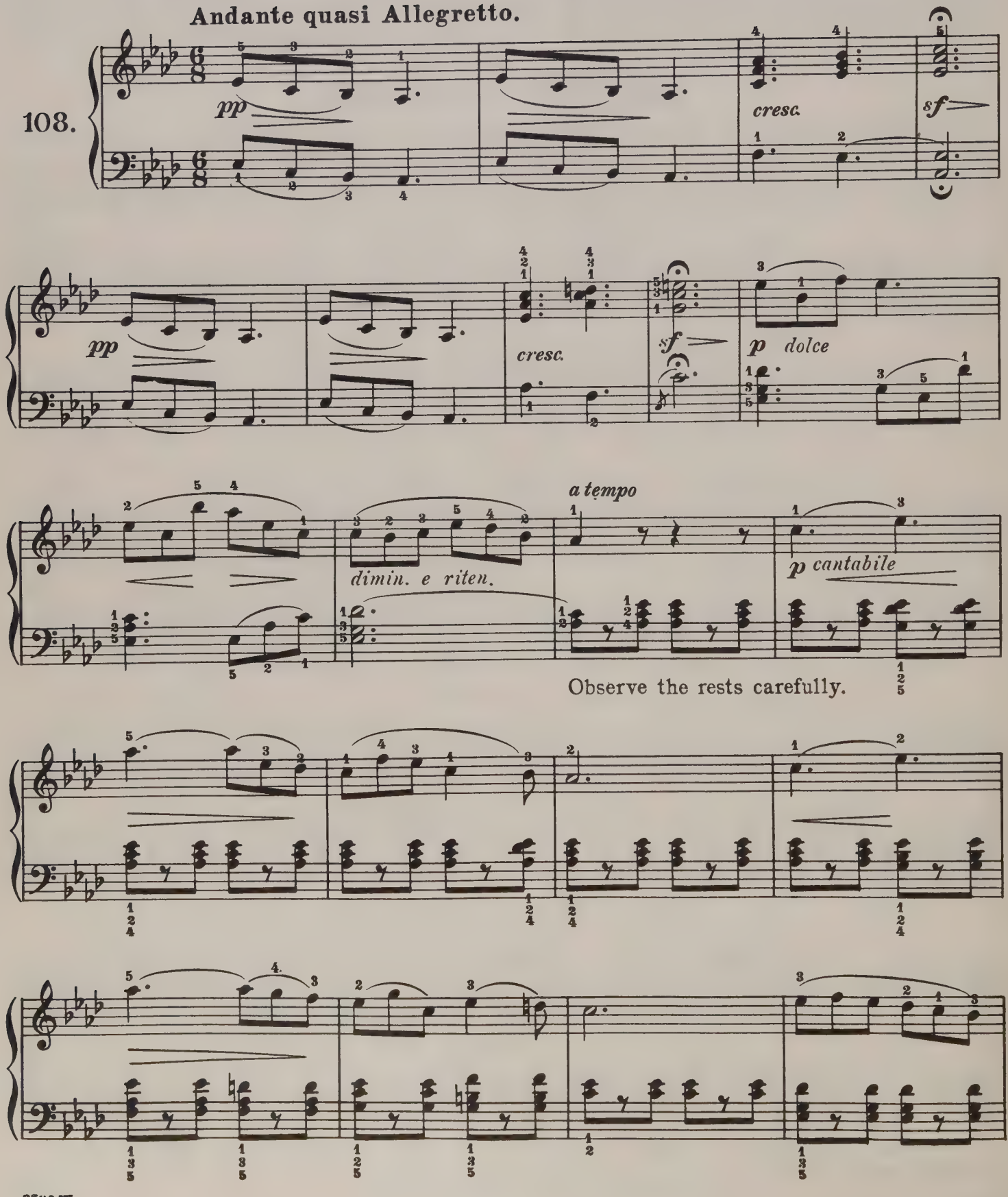
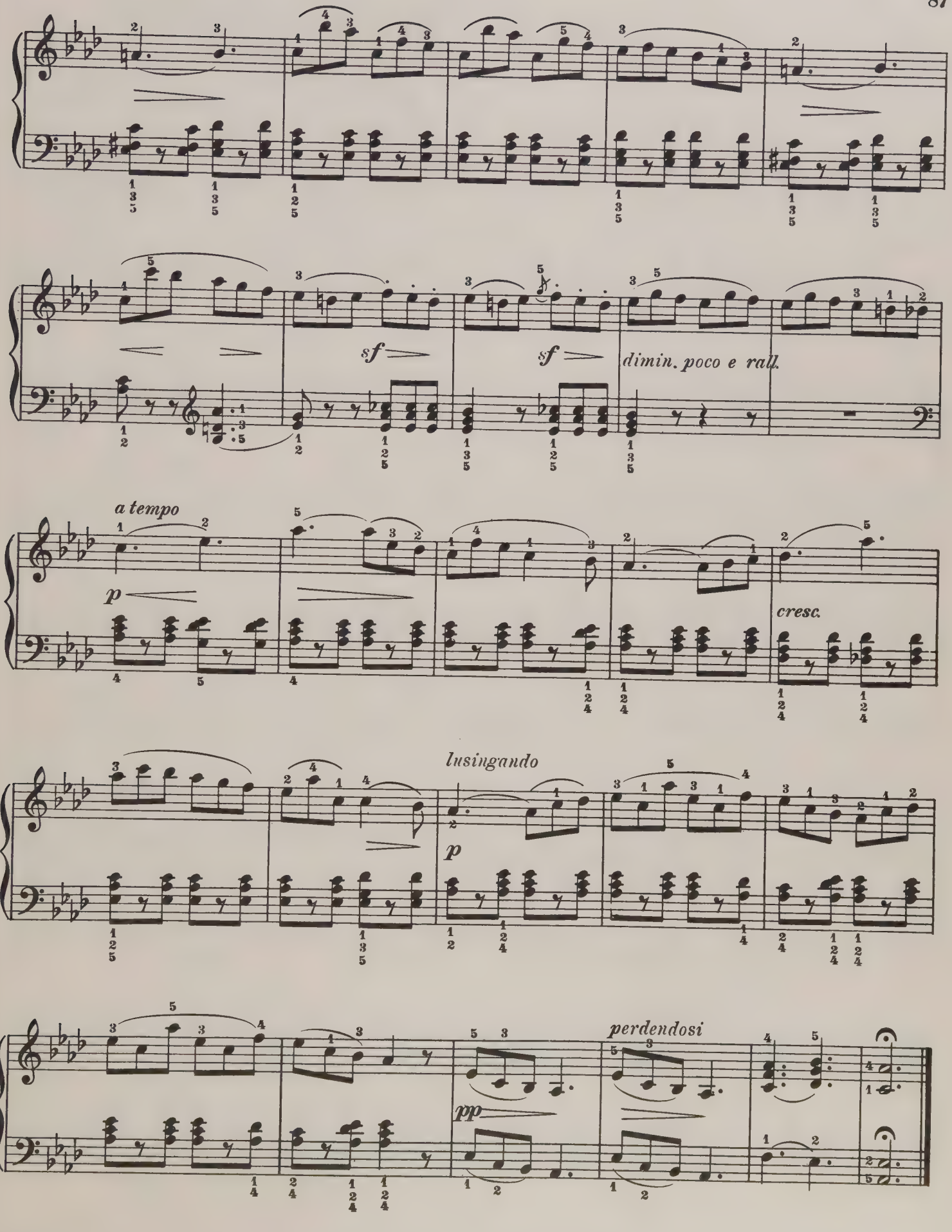
Barcarolle.

F. BURGMÜLLER.



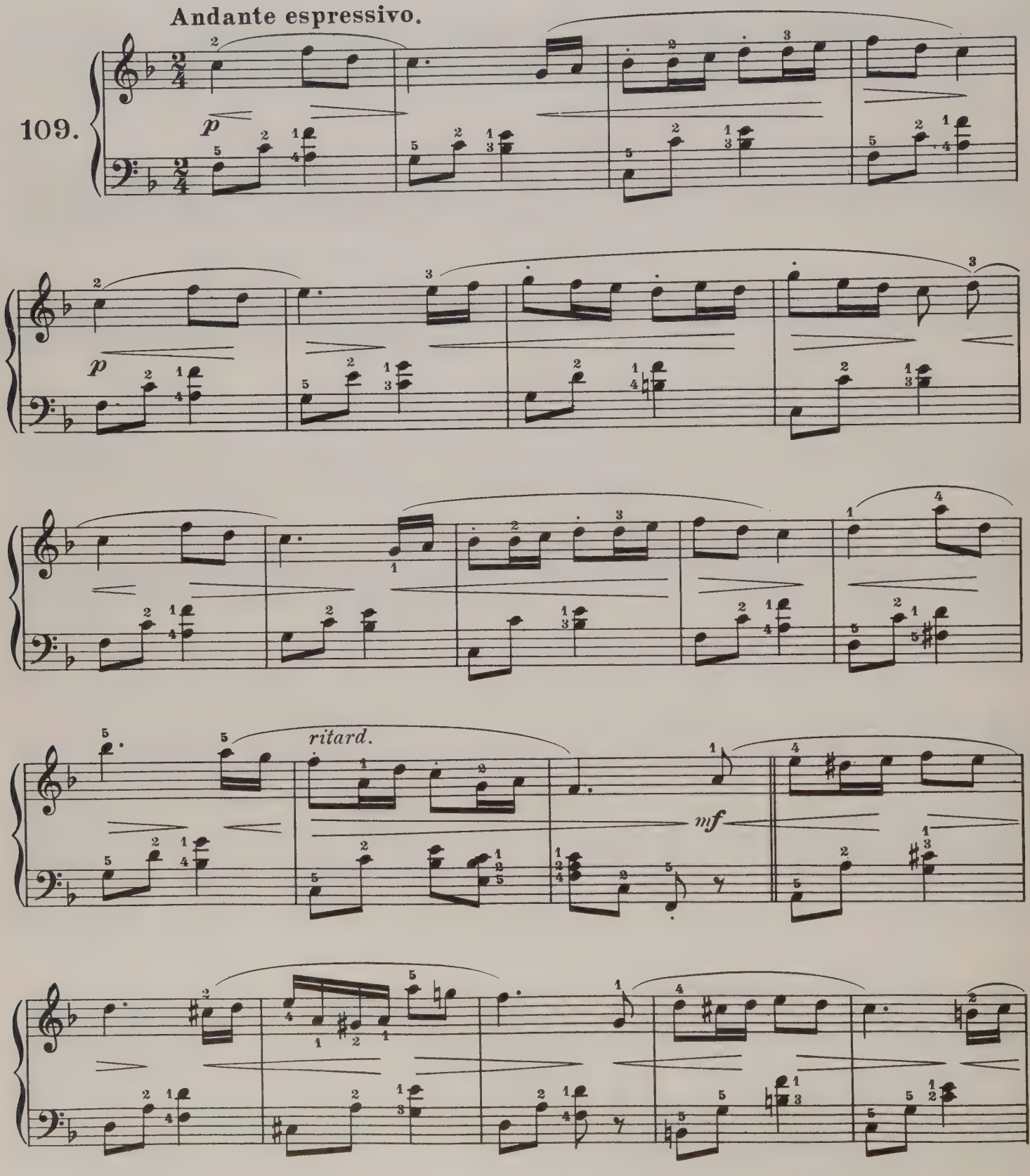

sf
sf
dimin. poco e rall.
a tempo
p
cresc.
lusingando
p
perdendosi
pp

Dream Fairy.

LEO OEHMLER.

Andante espressivo.

109.



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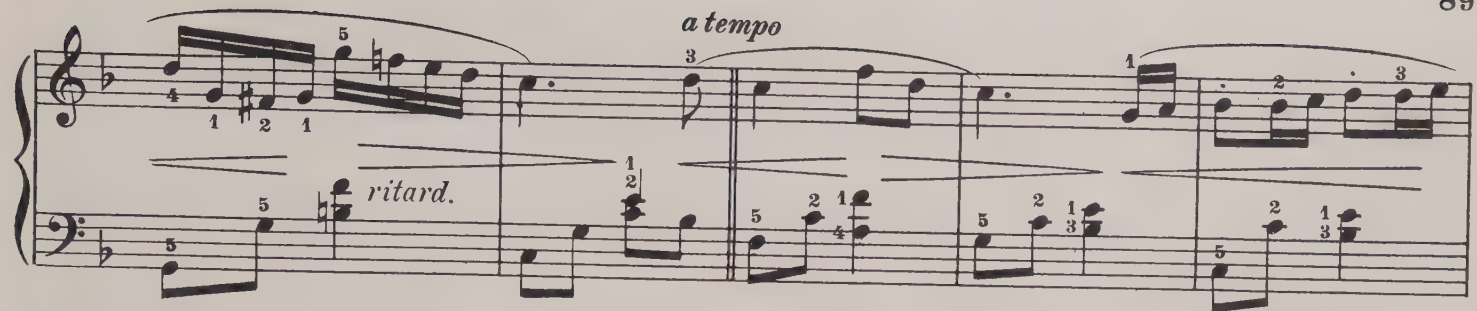
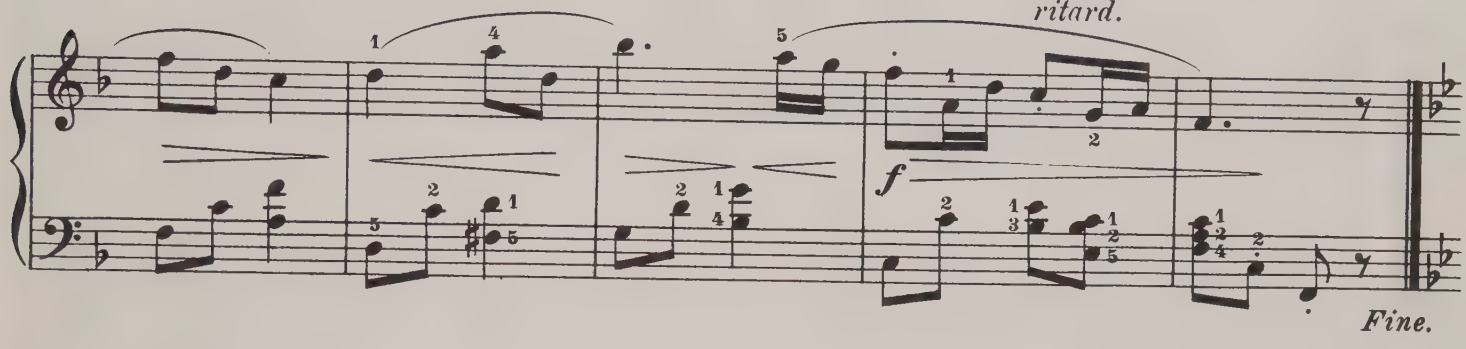
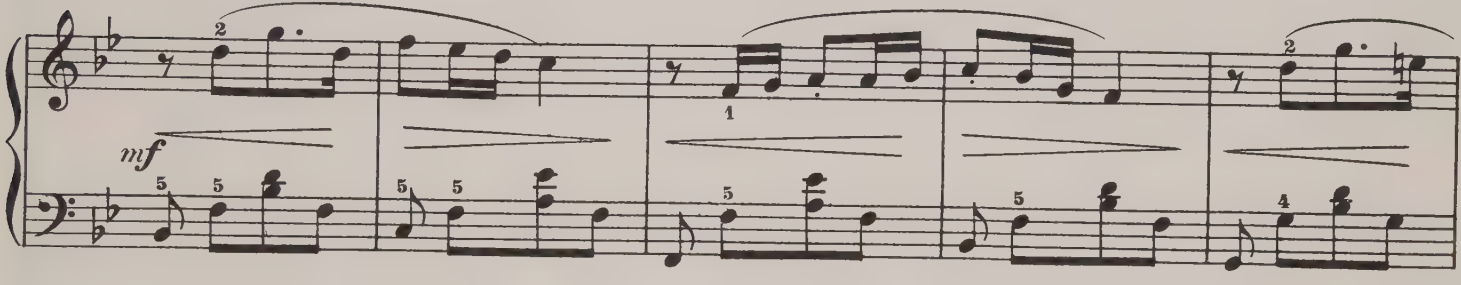
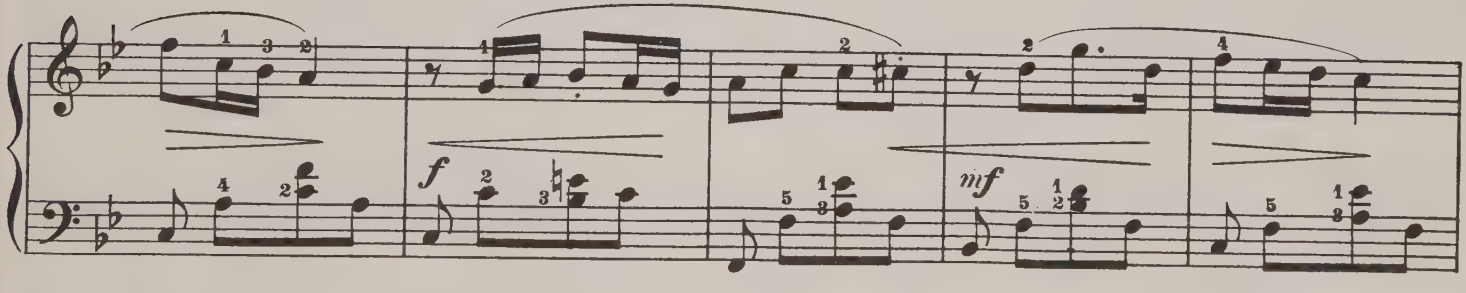
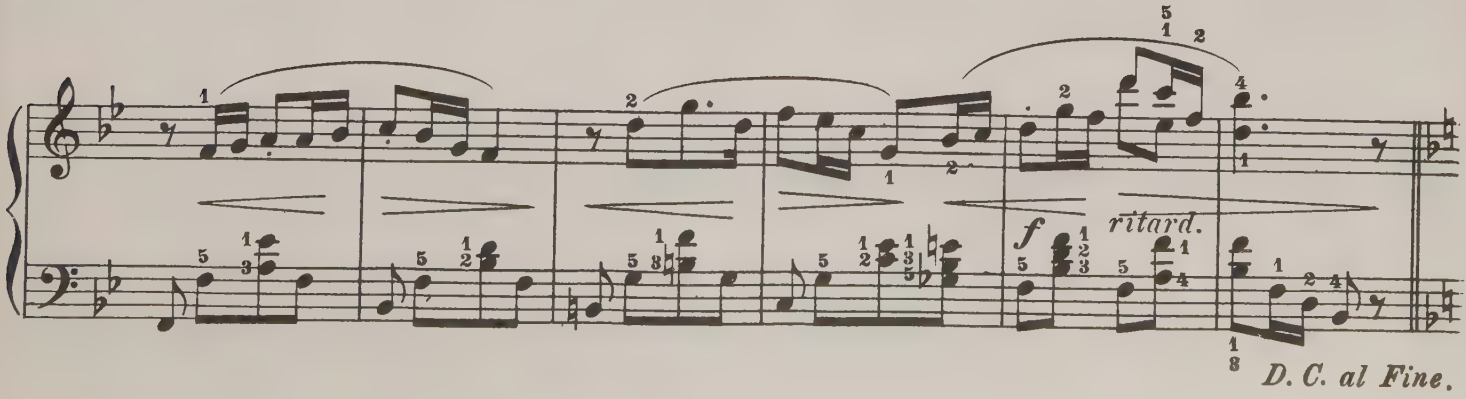




Con anima.



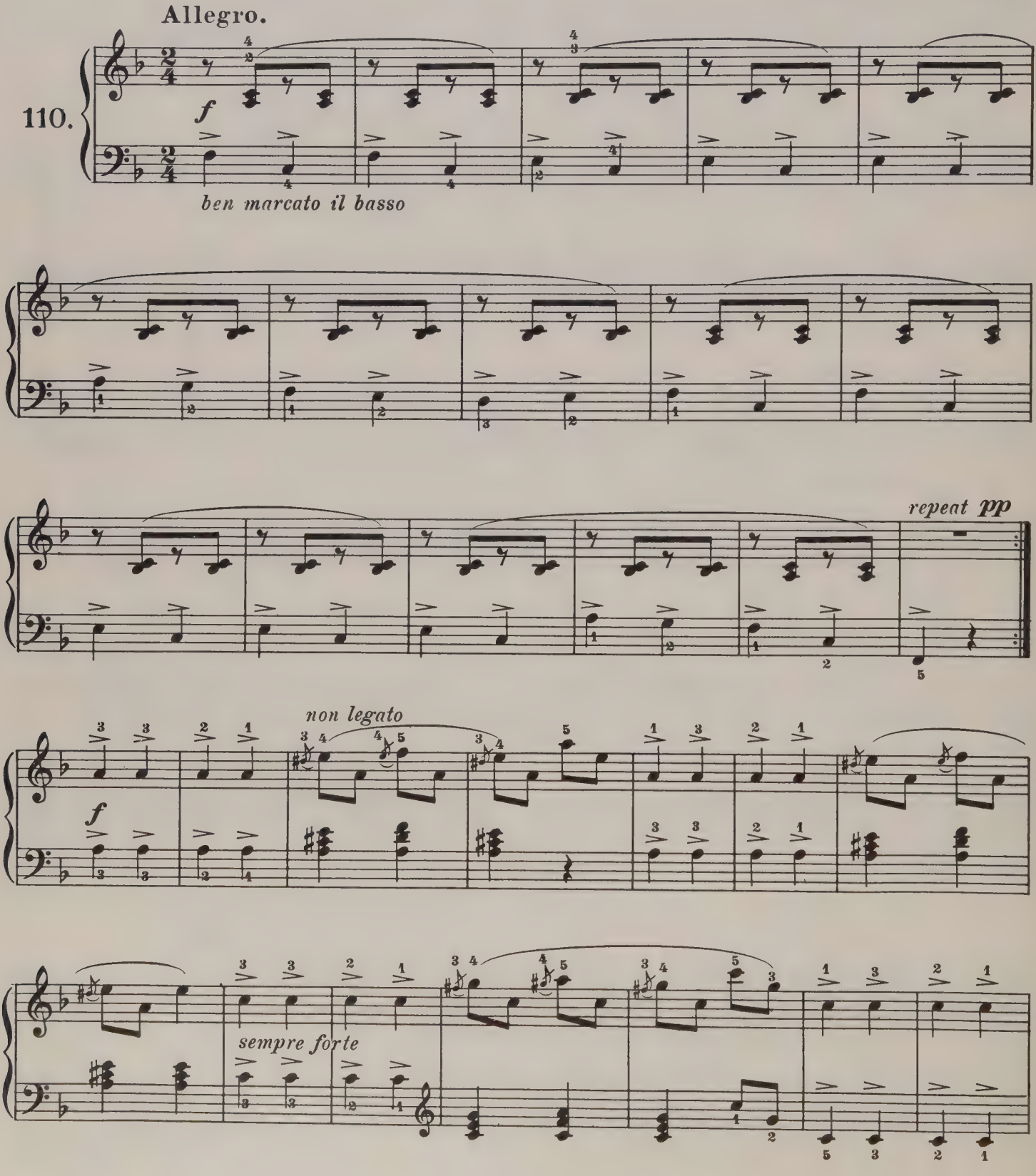




Galloping Horses.

This little descriptive piece will prove a valuable study, and it presents some difficulties. To get the proper effect, it must be played quite fast. Here are a good many marks of expression to look up.

JAMES H. ROGERS.



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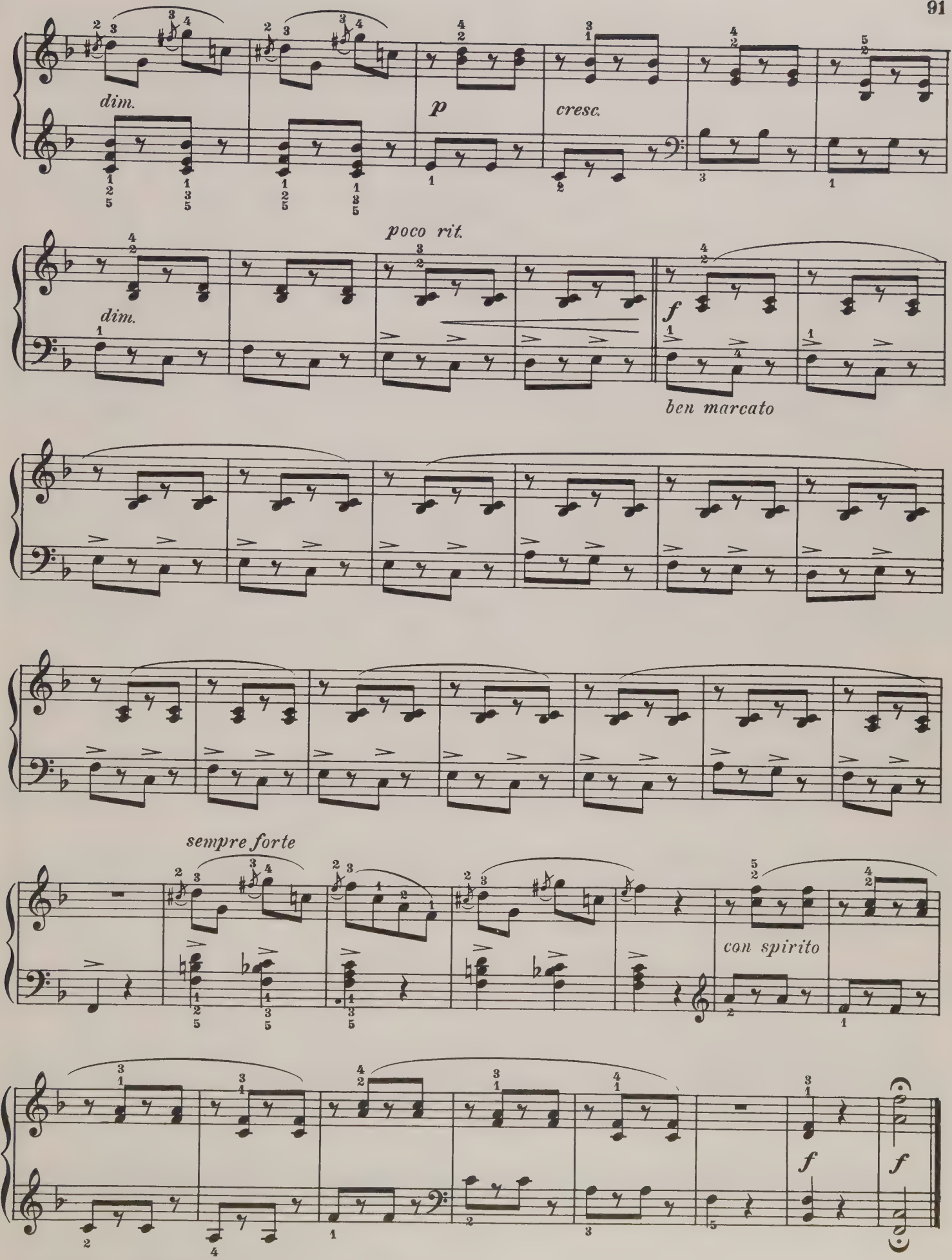
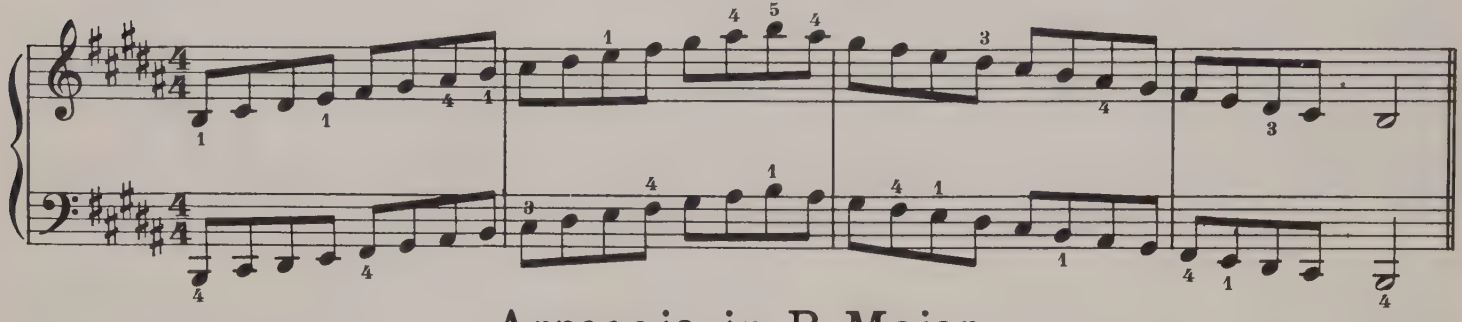


Published separately.

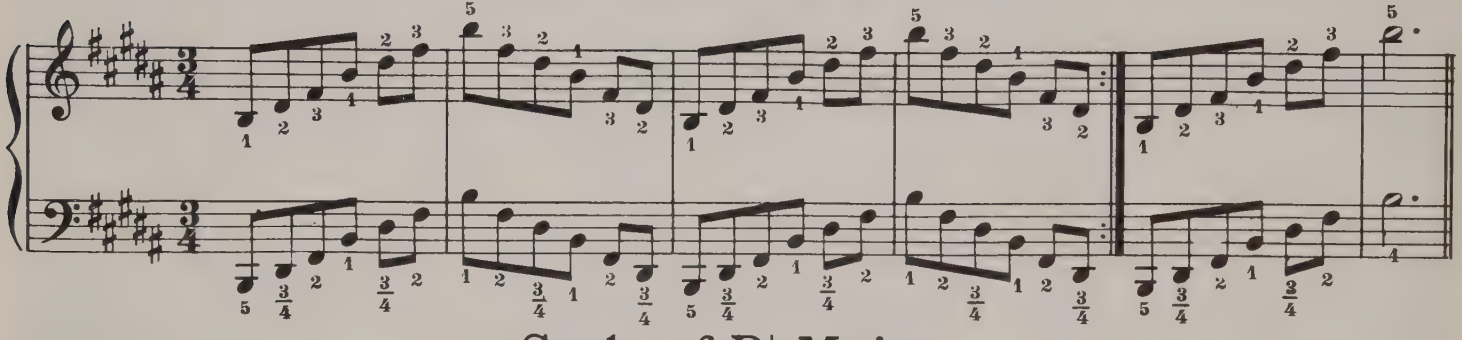
For the grade of music the pupil is now supposed to be playing, there is very little written employing more than four sharps or four flats. It seems therefore a waste of space to give exercises for the keys of *B*, *D♭*, *F♯* or *G♭*. We give below the scales and arpeggios of *B*, and *D♭* major. They are from a convenient volume called "Exercises in Scales and Arpeggios" by Sederberg, containing all the scales and arpeggios in all the major and minor keys. *Price $1.00.* We highly recommend this book.

"**25** Melodious **Studies** in unfamiliar Keys" by Maurice Bird, *Price 75 cts,* introduces keys not used in this method.

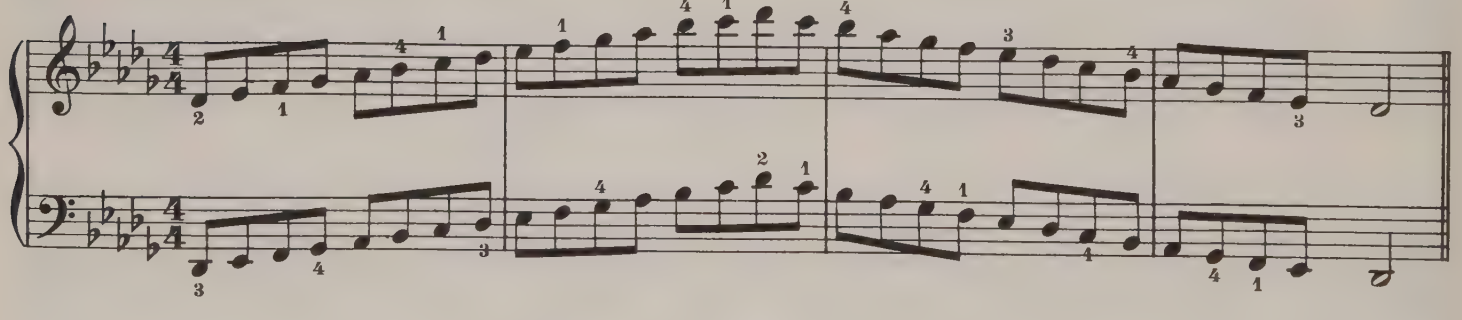
Scale of B Major.



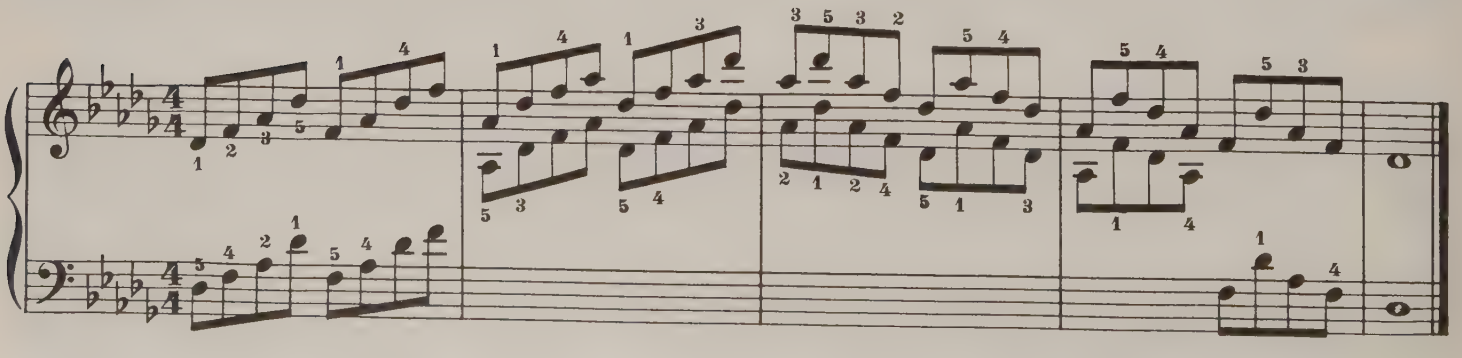
Arpeggio in B Major.



Scale of D♭ Major.



Arpeggio in D♭ Major.

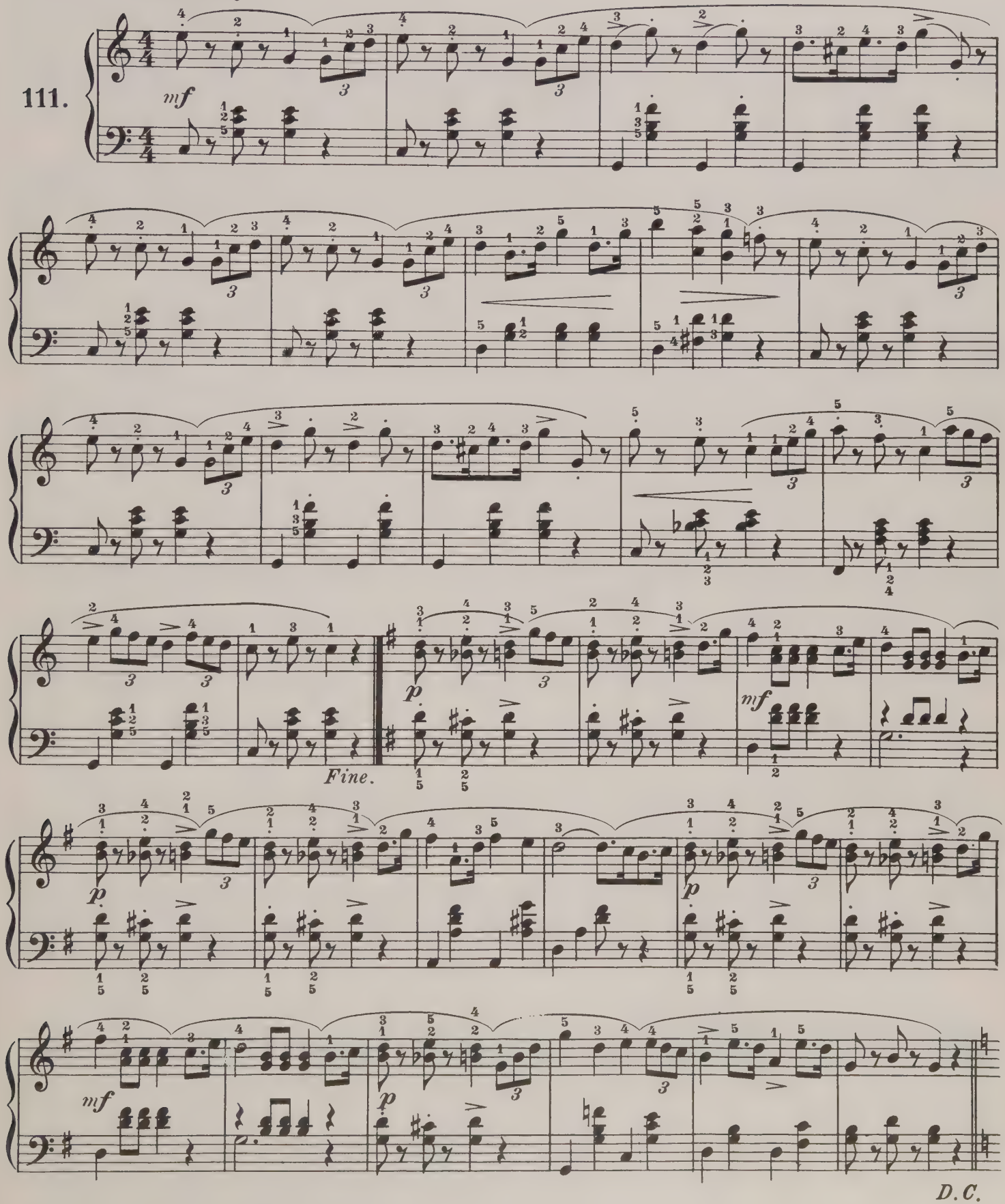


March of the Winds.

EDWARD M READ.

Brightly.

111.



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3580 W

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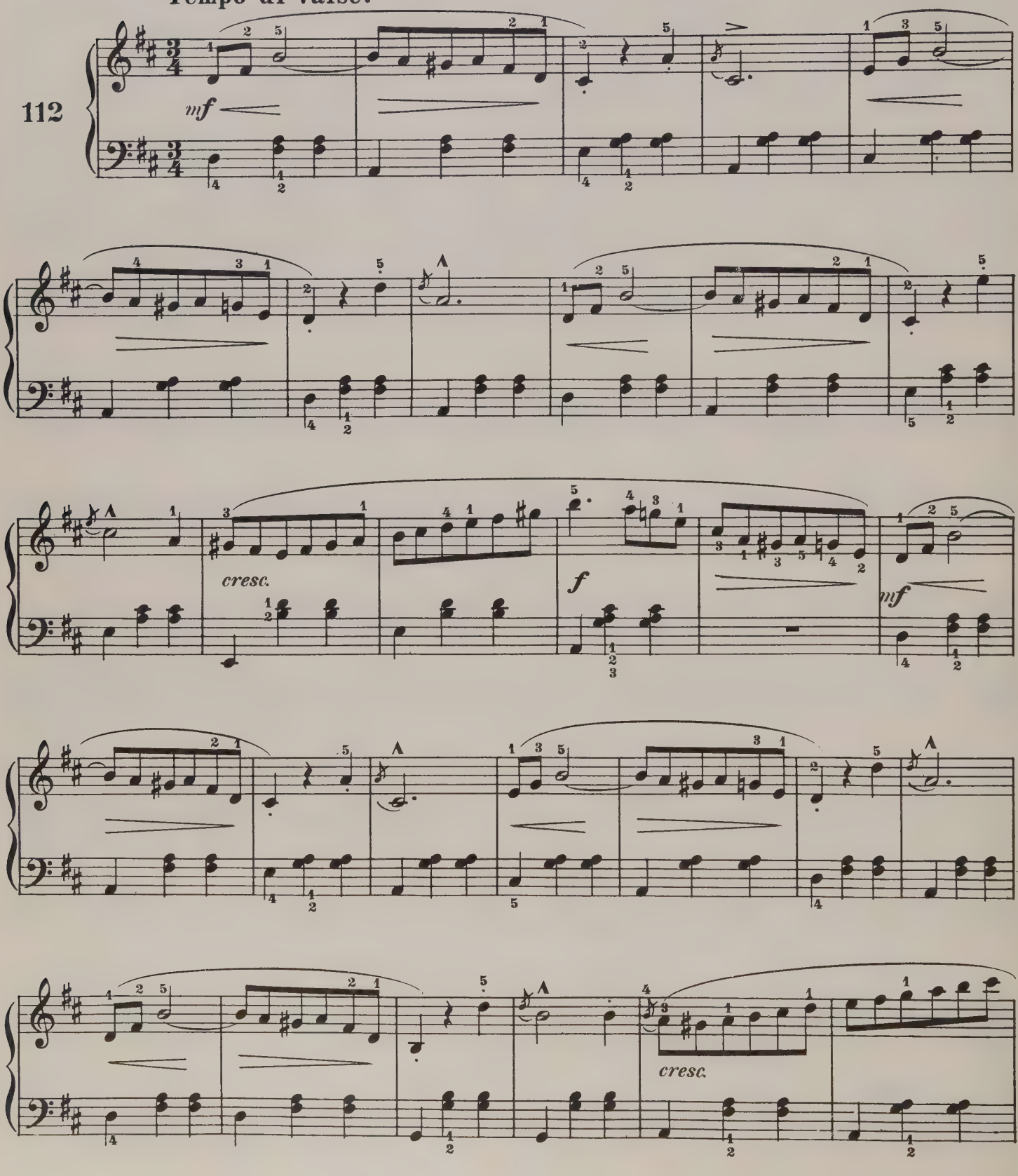
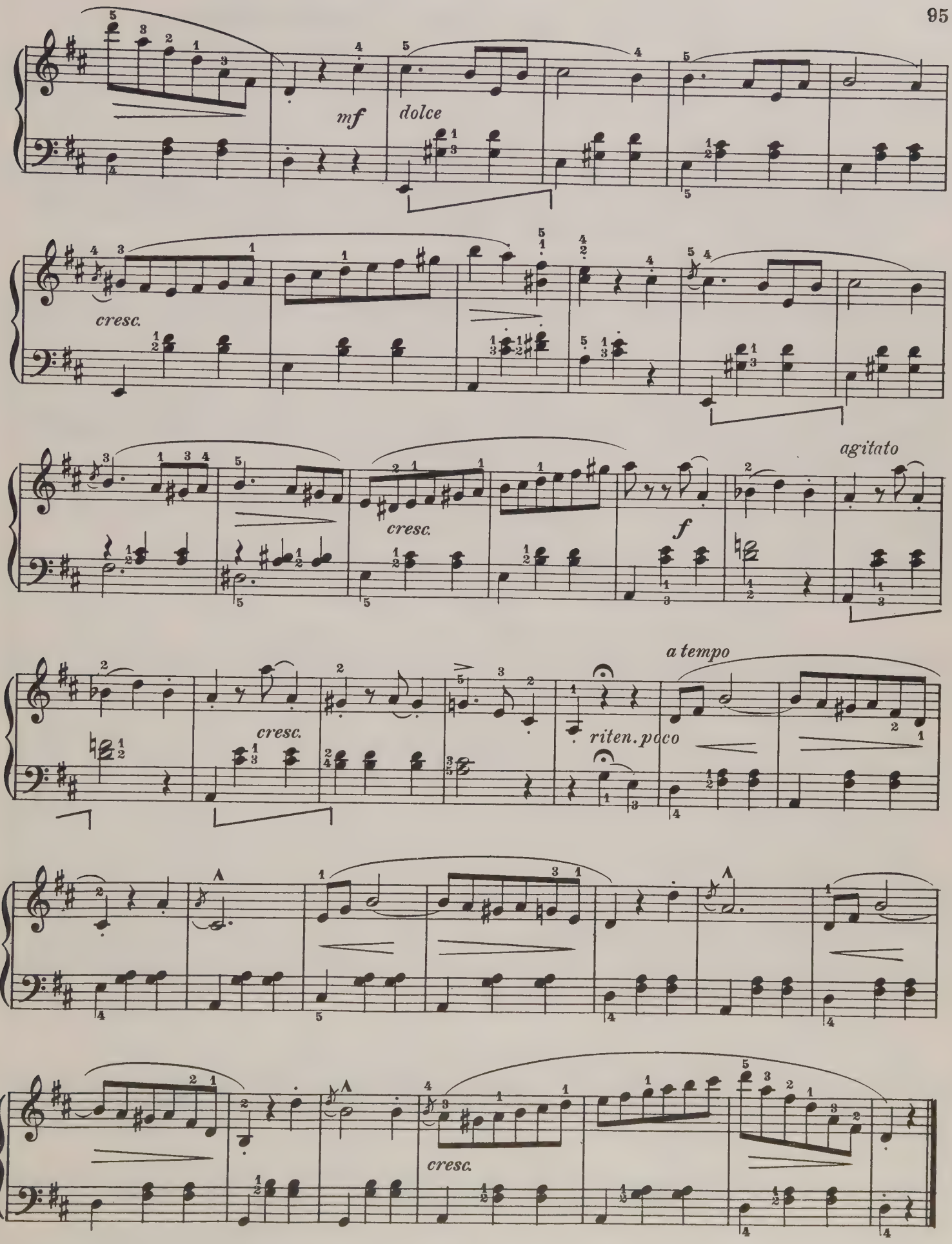
At the Ball.

GUSTAV LANGE.

Tempo di Valse.





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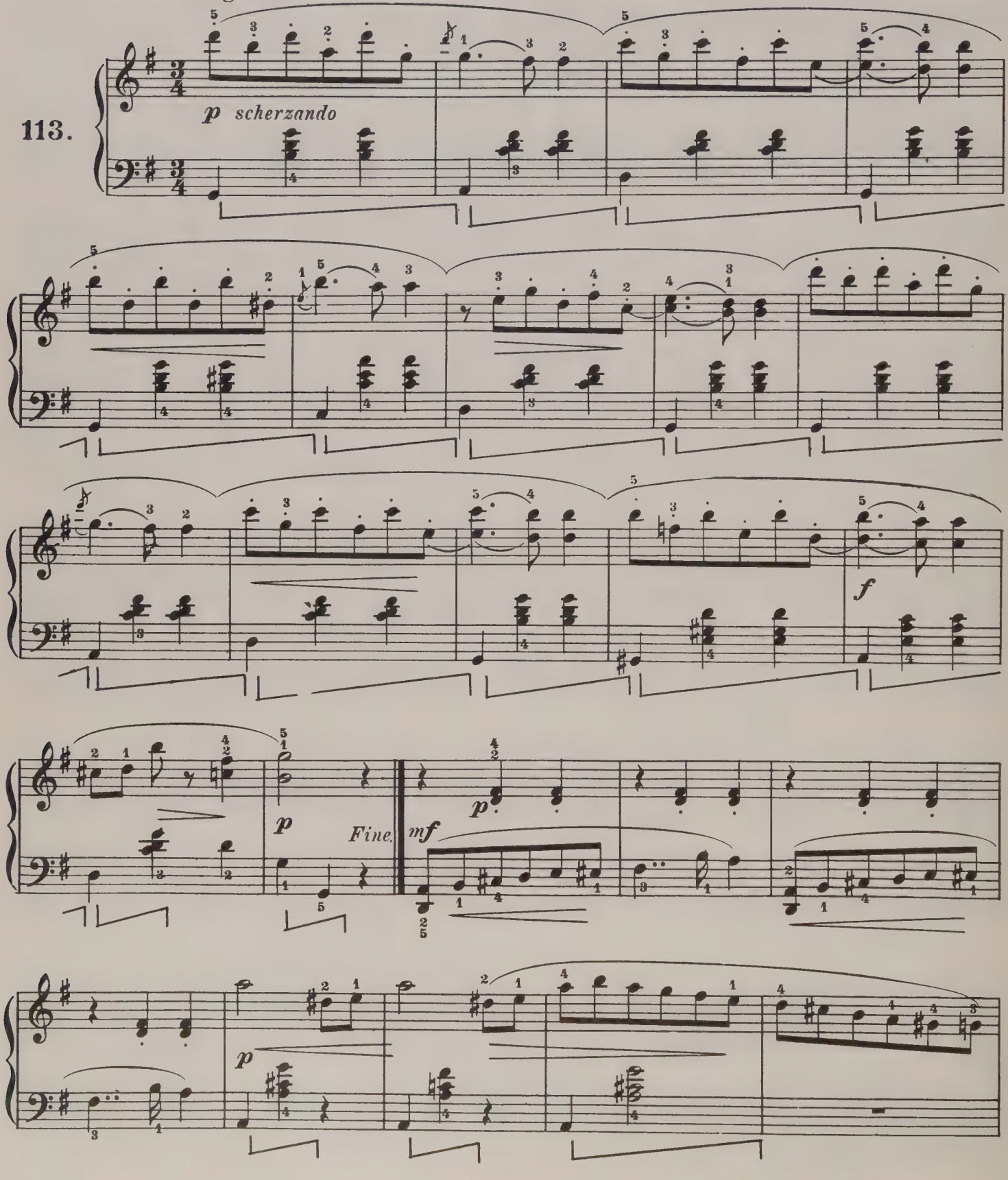
Dance of the Gnomes.

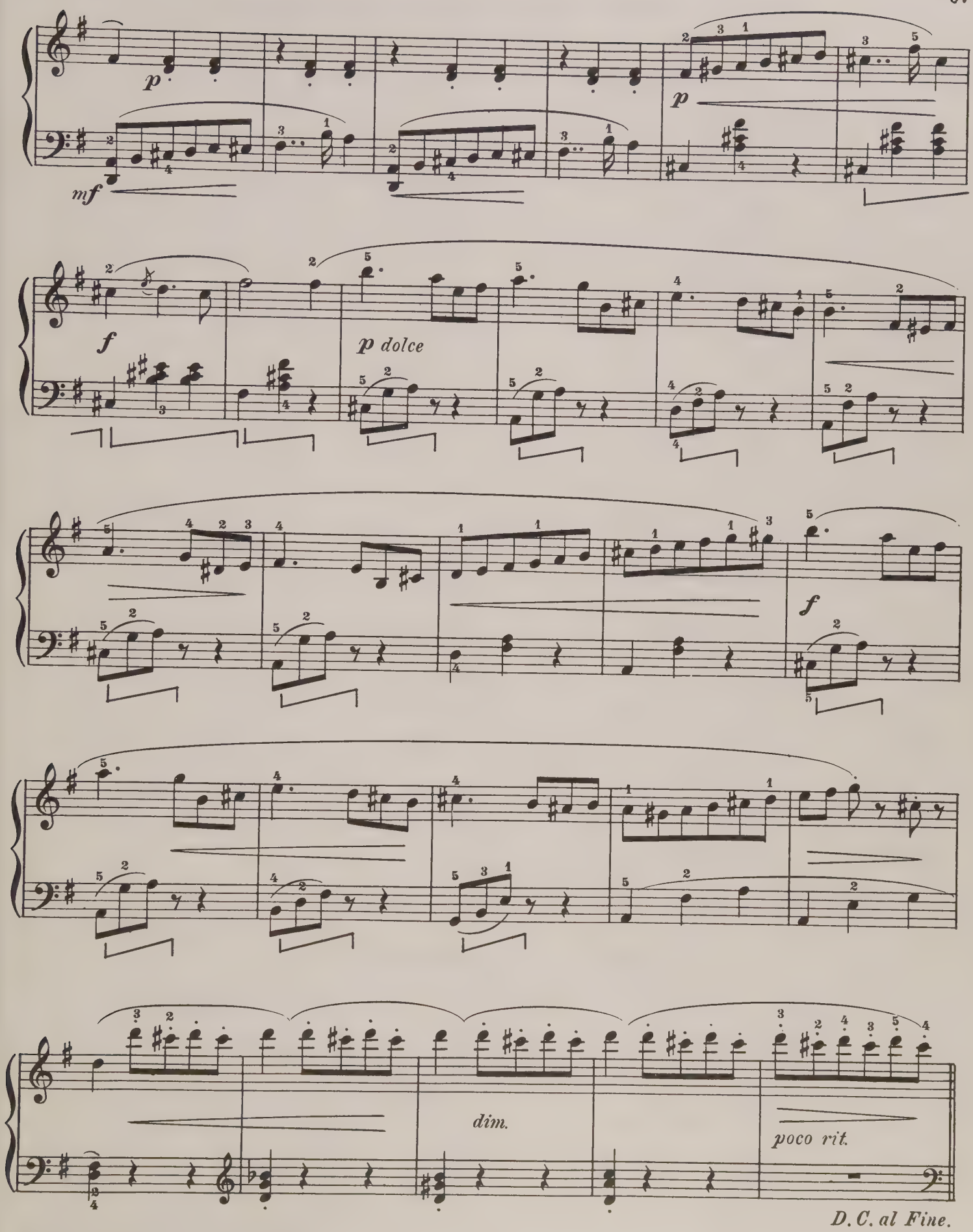
Play with a light staccato touch. Make the left hand melody in the second part stand out well.

C. BOHM.

Allegretto.

113.





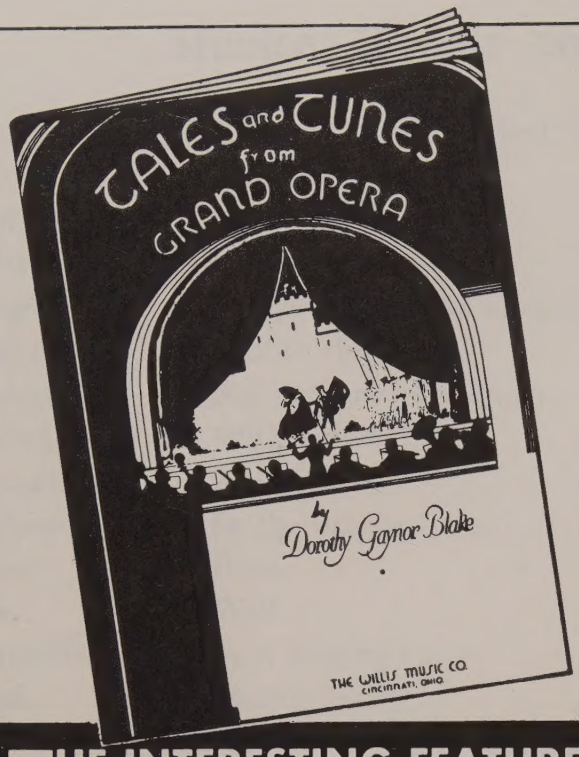
Published complete in sheet form.

Musical Terms and Signs used in this book.

Accidental.	A sharp, flat or natural not in the signature.
Agitato.	In an agitated manner.
Allegro.	Lively.
Allegretto.	Not quite so fast as allegro.
Andante.	Rather slow.
Andantino.	Not so slow as andante.
Anima. con	With spirit.
Animato	Animated.
A Tempo.	In the original time.
Basso.	Bass.
Ben.	Well.
Cantabile.	In a singing style.
Canto.	Melody, song.
Con	With.
Crescendo. (cres.)	Increasing in loudness.
Da Capo.	From the beginning.
Dal Segno.	From the sign.
Deciso.	Decided, with energy.
Delicato.	Delicately.
Di	Of, from, to, by.
Diminuendo. (dim.)	Diminishing in force.
Dolce.	Sweet, soft.
Espressivo.	With expression.
Etude.	A study.
Espressione.	Expression.
Fine.	The end.
Forte.	Loud.
Fortissimo.	Very loud.
Grazia.	Grace.
Grazioso.	Gracefully, elegantly.
Il.	The.
Legato.	Slurred, smooth, connected.
Leggieramente.	Lightly, briskly.
Lusingando.	Caressingly, coaxingly.
Marcato.	Well marked, with distinctness.
Moderato.	Moderate, neither fast nor slow.
Morendo.	Dying away.
Moto.	Motion, movement.
Non.	Not.
Perdendosi.	Dying away.
Piano.	Soft.
Pianissimo.	Very soft.
Più.	More.
Poco.	A little.
Primo.	First, the higher part of a piano duet.
Quasi.	In the manner of.
Rallentando. (rall.)	Growing slower.
Ritard. (rit.)	Holding back.
Rinforzando.	With special emphasis.
Ritenuto. (riten.)	Holding back.
Scherzando.	Playfully.
Secondo.	Second, the lower part in a piano duet.
Sempre.	Always, continually
Spirito, con	With spirit.
Tempo.	Time.
Valse.	Waltz.
Vivace.	Lively, animated.

Signs and Abbreviations.

f	Forte.
ff	Fortissimo.
p	Piano.
pp	Pianissimo.
m	Mezzo: Medium: Half.
D.C.	Da Capo.
D.S.	Dal Segno.
R.H.	Right hand.
L.H.	Left hand.
8va	An octave higher.
𝄐	Hold, or pause.
𝄆 𝄇	Repeat signs.
	Increase in force of tone.
	Decrease in force of tone.
>	Accent mark.
𝄋	Sign referred to by Dal Segno.
	Denoting chords to be struck arpeggio style.



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BY

DOROTHY GAYNOR BLAKE

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Sextette—Lucia di Lammermoor
Song of India—Sadko
Woman is Fickle—Rigoletto
Oh, Lovely Night—Tales of Hoffman
Miserere and Prison Song—Il Trovatore
My Heart At Thy Sweet Voice
—Samson and Delilah
Soldiers' Chorus—Faust
Coronation March—Le Prophète
Heavenly Aïda—Aïda
Prologue—I Pagliacci

FAUST

FIVE ACTS

Music by
Charles Gounod
(French Composer)
B. Paris, June 17, 1818
D. Paris, Oct. 17, 1893

Libretto by
Barbier and Carre

First performance, Paris, March 19, 1859
First performance, U. S. (N. Y.), Nov. 25, 1863

CAST

Faust (*Fowst*) ..... *Tenor*
Mephistopheles (*Meh-fees-tof-el-layz'*) ..... *Bass*
Valentine (*Val'-en-teen*) ..... *Baritone*
Brander or Wagner ..... *Baritone*
Siebel (*See-bel*) ..... *Mezzo-Soprano*
Marguerite (*Mahr-guer-eet'*) ..... *Soprano*
Martha (*Mar-ta*) ..... *Contralto*

Students, Soldiers, Villagers, Sorcerers, Spirits.

The action takes place in Germany, during the Sixteenth Century.

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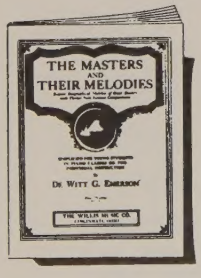

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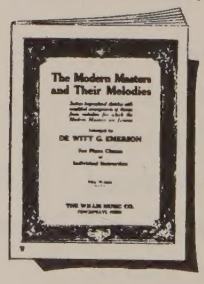

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